

Childhood Education

*Probing Ideas and
Improving Practices*

FEB 4 1960

Communication



February 1960

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**For Those
Concerned with
Children 2-12**

*To Stimulate Thinking
Rather Than Advocate
Fixed Practices*

1959-60

**Probing Ideas and
Improving Practices**

Childhood Education

CONTENTS FOR FEBRUARY 1960

Communication

Volume 36

Number 6

1960 ACEI Study Conference	246	
Third Dimension of Teaching	247	<i>Alice V. Keliher</i>
Children Learn Through Many Media	248	<i>Chandos Reid</i>
Listening and Speaking for a Purpose	255	<i>Muriel Crosby</i>
Hoppity . . . Skippity . . . Serendipity	259	<i>Mauree Applegate</i>
Books That Open Windows	263	<i>May Hill Arbuthnot</i>
News Here and There	267	<i>Alberta L. Meyer</i>
Books for Children	270	<i>Elizabeth Hodges</i>
Your Childhood Education Center	272	
Books for Adults	280	<i>James A. Smith</i>
Among the Magazines	295	<i>Lucile Lindberg</i>
Over the Editor's Desk	300	<i>Margaret Rasmussen</i>

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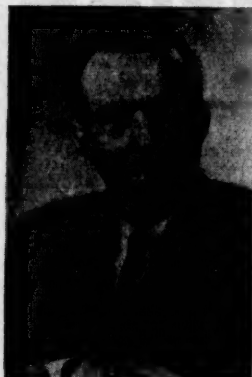
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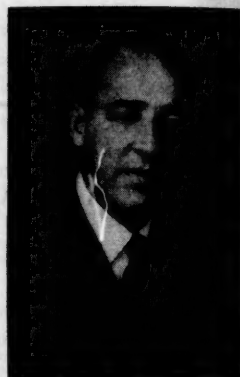
1960 ACEI STUDY CONFERENCE

Cleveland, Ohio — April 17-22

Theme: *For Every Child—All That He Is Capable of Becoming*



PAUL WEAVER, President, Lake Erie College, Painesville, Ohio. Speaks on "For Every Child—World Understanding," Wed., Apr. 20.

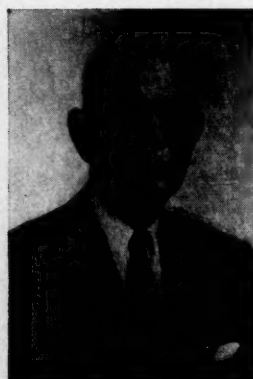


JAMES L. HYMES, JR., Professor of Education and Chairman, Childhood Education Dept., University of Maryland, College Park. Speaks on "For Every Child—Good Beginnings," Mon., Apr. 18.

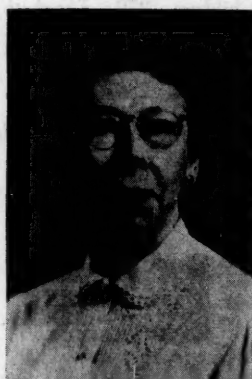
General

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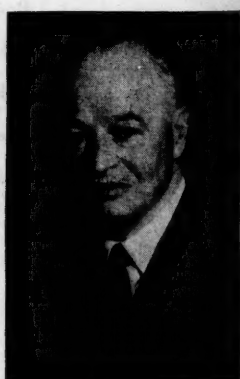
Personalities



E. T. McSWAIN, Dean, School of Education, Northwestern University, Evanston, Ill. Speaks on "The Child and His Becoming," Sun., Apr. 17.



MAY HILL ARBUTHNOT, Associate Professor of Education Emeritus, Western Reserve University, Cleveland, Ohio. Speaks on "The Heart of Heroes," Mon., Apr. 18.



BROCK CHISHOLM, Executive Board Member and former Director General, World Health Org., Victoria, Can. Speaks on "For Every Child—Health," Thurs., Apr. 21.

Third Dimension of Teaching

"I DIDN'T WANT TO KNOW THAT MUCH!" WAS THE RETORT OF THE child when asked why she did not consult a specialist to get the answer to a question. To judge how much telling, how much briefing, how much withholding, how much listening is one of the fine arts of teaching. With each, quality counts. In her fine novel, *London Pride*, Phyllis Bottome tells how seven-year-old Ben listened "like a vacuum cleaner." This quality of riveted attention to the learner's efforts to communicate is one answer to the constant complaint that there is not time enough to go around. To the child trying to say something that is important to him, a moment of riveted attention, "vacuum cleaner" listening is worth more than long blocks of divided or even flighty attention.

Listening is one of our best diagnostic aids. The heart specialist listens attentively to what the stethoscope tells him. Teachers learn much by listening to the woes, joys and eager interests of children. Quiet listening to an individual's way of solving an arithmetic problem or reading a page yields clues to next steps in effective diagnostic teaching.

School leaders need to recognize high merit in the teacher who knows how and when to listen.

There is merit, too, in the teacher who knows how much children learn in communicating with each other. The child working in a buddy team with his classmate clarifies his own understanding when he helps another to understand. To explain effectively to another calls for clarity in oneself. Durrell's "team learning plan," proven successful in Dedham, Massachusetts, is based on the sound propositions that children like to work together in teams—enjoy communicating with each other around learning projects—and that discussion is a profitable way of learning. Children teach each other through their many modes of communication.

Teachers, too, communicate in innumerable ways. Words are not all. The warm smile, the gentle frown, the thoughtful pause, the chuckle, the knowing glance exchanged with the child who has shared his secret are all ways we convey meaning. Sensitivity is the root here. *When we have listened not only with the riveted attention of the mind but with the ready heart, we are prepared to meet children on the feeling level.* Was Mother rushed off to the hospital in the middle of the night? Did Father walk out after an angry, bitter exchange of words? Did Big Brother win the coveted scholarship? Did Susie finally conquer mixed fractions? Did Fred do well in his first dramatic role? Did Sam do a fine job of painting the book cases? These are all events that call for a response in *feeling*—sympathy, understanding, pleasure, pride, support. This is the vital third dimension of teaching!—ALICE V. KELIHER, *Professor of Education, School of Education, New York University, New York.*

Children Learn Through Many Media

... writes Chandos Reid, Assistant to the Superintendent, Waterford Township Schools, Pontiac, Michigan.

A GOOD CLASSROOM IS A LEARNING LABORATORY. To it the child comes with his inquiring mind bringing questions, odd bits of information, pieces of adult conversation, various bits of his daily living which he recognizes but which he does not fully understand. In this laboratory *the materials for learning must be carefully selected and used in terms of the purposes to be served.* There must be a wide variety, for not every child will respond to the same object nor will every group of children respond to the same experience. The teacher must be able to select the particular film, film-strip, book or realia, the particular moment at which to introduce it, the particular time to talk about it and to listen to children's questions. Selection of appropriate material at the appropriate time for the particular child or the particular group is one of the most significant tasks in the teacher's job.

STIMULATING THE QUEST FOR LEARNING

The source of materials for the classroom is as wide as the child's contact with the world about him. From his contacts with people in the community, his man-to-man visits with senior citizens, his play with other children, his infinite curiosity and desire to examine

the unusual things which he picks upon his way to or from school will come many of the ideas or questions which should be pursued in the classroom. Similarly, the modern home is a veritable materials center. Not only are there all of the varying living, growing home experiences but the kinds of printed material in the home, the kinds of activity which go on in father's workroom, the do-it-yourself craze in which adults are involved and the television set which holds a prominent place. All stimulate ideas and questions. All add to the realm of experiences which the child will bring to the classroom for further exploration.

But the teacher cannot rely upon these sources alone, rich as they are in opportunities for inquiry. The classroom too must be arranged in such a way that it stimulates interest and inquiry of the child. As he crosses the threshold of the room, the child should be tempted to say, "What is this?" "Why does this happen?" "I know where there is something like this." "How does this work?" These are his responses to the materials which the teacher and other children have brought into the room to stimulate new interests, ideas and questions. A bulletin board devoted to news from yesterday's newspaper, a hobby table pre-

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pared by different children each week, a surprise box saved for the last few minutes of the day, a group of new books brought into the classroom and displayed in such a way as to make children reach for them—any of these may serve to stimulate inquiry. Whatever method is used there should be regular and continuous provision for sounding out the reaction of children to new ideas or new media. With it should be the willingness of the teacher to put away materials or media for another time if the child does not respond and it is apparent that it is not the right time for study.

The Classroom Window

Not only the classroom but the *window* of the classroom should serve to call forth new experiences: the first snow-fall of the year, raindrops trickling down the outside of the window, water condensing as the weather turns cold, the bulldozer tearing up the street or digging a new foundation for an addition to the building. These can be sources of wonder to children; each can stimulate a search for answers to questions, resulting in understanding of the world about them. Knowledge is not gained from books alone. *We can develop an interest in an area from almost any contact with the everyday business of living which can be seen from the window of the classroom.* That bulldozer may lead the way to studying about government, to finding out about road construction, to conducting some mechanical experiments, to learning from the contractor the real importance of arithmetic in planning how much dirt must be moved or the size of the excavation. *It can be more than an interruption if a teacher is aware that one of the most important learnings for any child is an awareness and alertness to his environment.*

Stimulation, however, is not enough. There must be a wealth of material to help a child explore the questions which his alertness to the world can raise for him.

To Touch and To Feel

Anyone who has observed children at the Franklin Institute in Philadelphia or at the Rothschild Museum in Chicago is aware of the importance of touching and feeling in relation to children's learning. Sometimes we forget our own need to reach out to a piece of sculpture and touch it in order to appreciate fully its line, its texture and its general concept of form. Surely no good teacher can afford to be a member of the "don't touch" school of thought. In the classroom we must provide many things to touch and to feel if the child's learning is to be enriched: pure silk from India or Japan; cloth of feathers from other parts of Asia; wool from Australia or the Kashmir, the difference between a piece of khadi and a machine woven piece of cloth—all of these can be understood through the sense of touch. One teacher prepared her class for a study of Helen Keller's autobiography by putting on the table in the front of her classroom many common articles from everyday living: an onion, an apple, a stone, a pair of glasses, a cup and many others. The children took turns feeling these objects while they were blindfolded, trying to identify them, imagining what it would be like not to be able to see at all but to have to identify everyday things from a sense of touch alone. Then they read the story together and each child wrote of what he would want to see if he knew that this was the only day he would have to see. Such an experience helps children understand the feelings of others and to appreciate the world around them.

(Continued on next page)

THE QUEST ITSELF

To Find Out What Happens

I like to think of the learning which goes on in a good classroom as a searching for knowledge. *If we assume the dynamic of the classroom to be the searching process, then the materials brought in are used to assist in that search.* This is a very different concept from that of assuming that the major purpose of a classroom is to give information to children. Helping children search is a real challenge.

"Why doesn't the sound go through better if you have a hole in the eardrum than it does if the outer eardrum is solid?" "What happens when a plant breathes?" "Does it breathe from the top of the leaf or the bottom of the leaf?" "How can you make the water in the air condense?" "What happens when you don't water the seed?" "What happens when you do?" "Where is the water that was in this bowl when we went home on Friday afternoon?" All of these questions can be answered quickly with answers which a child can readily understand. But *if the function of the teacher is helping the child search for learning, each of these questions offers an opportunity for experimentation. From experimentation many things can be learned.*

Each year one teacher conducts a study of Christmas trees. The end result of the study is a booklet which the class prepares to put in doctors' offices, grocery stores and other places in the community where people will pick it up to study and develop safe practice with their own trees. The preparation of the booklet is the end product of a study which goes on in the class. "What kinds of trees are used for Christmas trees?" "How can you tell one tree from another?" "Why does water keep the tree from drying out?" "How do you know

that it does?" "What happens when a tree is placed in water?" Again any of these questions can be answered quickly by a teacher or by a definition found in a book. But this study is conducted in such a way that each of the questions leads to close observations of differences in various kinds of growing things, to experimentation so the children know what happens when a tree is placed in water. From their own definitions the children check their conclusions from books and write the booklet. When a child tests the idea that the plant takes up the water by putting one stick of celery into colored water and one into clear water, he learns a scientific principle through a scientific experiment especially if he works out both the original idea and the means of testing it. *Finding out what happens gives real understanding to children. It helps them learn not only what goes on in the various processes around them but how to develop a hypothesis and meet a new situation when they are confronted with it.* Fifth-graders who dissect a pig's eye when they study its function have an understanding they will not soon forget.

To Check Our Findings

It is extremely doubtful whether children really learn by beginning with definitions; yet many books—particularly in the field of English, science or arithmetic—begin with definitions and then try to persuade the child to understand the meanings of the definitions. In the Christmas tree unit just described it would have been easy to begin with a study from books or films of different kinds of evergreen trees; but the teacher who conducted the unit began by bringing in branches from various kinds of trees and having the children observe the differences they could see. This close observation to determine differences and

similarities became a part of the study. *Definitions are best formed from one's own observation. Checking findings against the authorities (who have also observed) is another step in the process. It is here that encyclopedia, dictionary, textbook and reference book have their place.*

To Present a General Background

It is surprising how easy it is to forget that in the learning process one can build only on his previous background of understanding. We have developed specific procedures and techniques for reading readiness, yet readiness for learning is just as important at any other stage of the child's development and in terms of any specific learning which is to be acquired. I was interested in my own learning process a few years ago when I was preparing to spend a year in India. I read two or three basic references about the country before I was able to talk in terms of specific learnings or specific information which I was gaining from my reading. I knew so little of the country itself that I had to build a general background before I could begin to develop specific understanding. So with a child in school—he needs a general background to which he can relate new bits of information before he can learn the details and the specifics in that new information.

It is in this presentation of new information that modern technological development has much to offer. Consider a half hour of time to be spent in introducing a child to the understanding of a foreign country and its culture. If a film or a television program is the medium of presentation, the child learns with his sense of sound and sight at the same time. Learnings are presented to him simultaneously. At the same instant on the screen he learns

what a child in a foreign country looks like, what he wears, how the village differs from his own, what the child's relationship is to adults, what his language sounds like and many other concomitants of the culture. Were he to be introduced to this culture through a book he would have to piece this information together one bit at a time sequentially rather than simultaneously. In a half hour he could not hope to learn as much of the general background necessary to understand this country as he could learn from a film or a telecast. *The teacher today must consider the most efficient uses of the new technology for the teaching process.*

The use of a film or a telecast cannot replace the teacher; but if the film or the telecast is examined in terms of a specific purpose, such as gaining general understanding on which to build further study or exploring an experience which is not otherwise available, then perhaps we must give these media a more prominent place than they have traditionally held in our schools. *The relationship of the book, the film, the recording, the telecast to the total learning process and to each other needs much exploration.*

We do not yet know which presentations should be done through the newer media and which are best done through older and more established ones. But we as teachers must be willing to challenge the roles of the book, the film, the map and realia in our teaching process. *We must recognize the difference between presentation of a general background on which deeper and more explicit understanding can be based and the deeper, more detailed understandings which develop in other ways.* Certainly we must be aware of attempts to equate any of the media of learning with the total teaching process. Confusion between these processes is not new with the de-

velopment of the newer media. It has existed over a long period of years in many classrooms. The teacher who assumes that teaching consists of presentation of the same information to a class of forty children at the same time needs to reexamine his practice. Certainly the increased time and effort spent in preparation for television teaching warrants its substitution for such classroom procedure. The teacher on the other hand who has not confused presentation of information with the total teaching process needs to make his voice heard as the new procedures in learning are introduced in schools.

To Push for Deeper Understanding

It is in the quest for deeper understanding of almost any topic of study that individualization of effort becomes most significant. Searching for understanding may be done in many ways. The particular understanding needed by each child, the particular search for learning in which he engages himself will vary. There must be a wide range of reading material in any classroom in which the function of teaching is seen as one of developing the capacity of children to search for learning. Reference books, a wide range of textbooks, other books which will treat various aspects of almost any subject need to be available at a wide variety of reading ranges. Films and filmstrips may also be used to deepen understanding. What new dimensions can be developed by spending time in looking at and thinking about and exploring the information which is given in a good map or globe!

Any child who begins to read a textbook and understand what it is saying begins also to ask questions about ideas which are not contained within that book alone. This is the opportunity for further research. Interviews with people in the

community may be needed to expand the information. One group of children catalogued the names of the early pioneers of the local cemetery. In studying the history of their community they learned that many of the early pioneers were buried in the local cemetery. But the cemetery had fallen into disuse and no one really knew who was buried there. The children undertook to find the information and present it to the historical society. In so doing they also became interested in the historical section of the library and spent a very profitable time with the old books which were kept there. They became concerned about the fact that the older citizens living in the community had much information which did not appear in print. A plan was developed for interviewing and recording the interviews with senior citizens. Here was another contribution not only to their own search for learning but to the community and the historical society of that community. *This group of children really learned that one bit of learning, instead of giving answers, tends to open new avenues for exploration, new fields of learning to be developed.*

I would not want to leave a discussion of pushing deeper into learning without recognizing the important resource of the child's own thinking. *How often we assume that learning must always involve other people! How seldom we provide time for a child to get acquainted with his own thoughts!* A number of years ago a seventh-grade class in Springfield, Missouri, went on Friday afternoons to a nearby cemetery where there was a stream with a lovely shade tree growing on its bank. There they sat together, sometimes reading poetry, sometimes talking about ideas which they had, sometimes sitting still with their own thoughts. *This*

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was seen as a quiet time—a time when there was no push, no hurry, no deadline, no pressure, no compulsion to do anything. This was a time for thinking. When they evaluated their year's experiences they felt that "going to the cemetery" was the most important experience of their year. In the rush and complexity of today's living "going to the cemetery" is indeed a very important experience.

To Make a Difference in the Community

As I write, newspaper headlines all over the United States are revealing the almost total irresponsibility of the Michigan Legislature. In the midst of the crisis a radio commentator said, "It will not be possible to get a quorum together to consider the state's financial crisis in the next two weeks because of deer hunting season." How does a teacher develop respect for government in the face of such headlines or such an announcement? *Failures in our democratic system of government are at the point at which individual citizens fail either from lack of understanding or lack of awareness of their own power to take an active part in the government of the community in which they live. Making a difference in the community itself should become an essential part of the social studies program of every group of children every year that they are in school.* In one elementary classroom such an understanding of government developed from the simple question, "Why don't we have garbage collection in our neighborhood?" The teacher was wise enough to suggest that they call a representative of the city council to find out. They learned that there was no garbage collection in the neighborhood because there were no standard garbage pails. They carried out a house-to-house campaign urging people to buy garbage pails so that garbage collection could begin in the community.

Finally, when they were sure that almost every home had a shiny new garbage pail, they notified the city council that they had garbage pails. The inspector came out to inspect the homes in the community, and in every home at which he stopped he found a shiny new garbage pail. Garbage collection began the next day.

To Express Feelings and Ideas

If the ideas found through study and research are to be fixed firmly in the child's mind, it is important to give him an opportunity to express them in some form. Whether it is an art medium, such as a mural, a mosaic, a diorama, a dramatization or a tape recording, *the material which is developed may often become resource material for other children who are also pursuing similar ideas.* *Emphasis upon expression of feelings and ideas, qualification of them into a form as brief as a picture, may be one of the most important thought processes for a child's learning.* Frequently we tag this on at the end of an experience, as a final gesture to help us end one topic and lead into another. *The actual clarification of thought which can take place in sorting out the significant parts of an idea to present them visually is one which teachers should use with awareness of what it demands from the thinking process.* It is much easier to write a full paragraph on an idea than it is to put that idea across in a poster which can say only the essential things. Development of ability to recognize and to use figurative language, development of the imagination, awareness of the fact that one's feelings are as important as any facts and information should be a part of the programming of the various kinds of instructional materials which we bring into the classroom. More time needs to be spent on this development and clari-

fication of ideas and feelings than is customarily done. When one child did a photographic study of poor housing in one of our western cities, mounted it and turned it in for the class to see without any written explanation, the teacher protested that some explanation would make the poster easier to understand. Yet years later the student commented that he had learned more from development of this project without any words of explanation than from any other thing which he had ever done in school. Through it he had clarified his thinking and selected his visual means of expression so carefully and so precisely that they said exactly what he wanted them to say.

To Savour Our Experience

All the other purposes to which I have related the various media of communication have been purposes related to extending the range of knowledge, awareness and skill in the individual. It is just as important for a person to be able to savour and enjoy thoroughly any experience which he has had or which he is having. *Every medium of communication gives opportunity for sheer enjoyment of the ideas it presents without necessarily pushing the individual on into new fields to conquer.* A trip to the art museum one has visited before is valued so that time may be spent in front of the objects which one particularly enjoys. The reading of a familiar poem, the rereading of a story which one has liked, listening to the record of ideas in relation to previous study—all of these are valuable and reinforcing experiences. To savour our own experience and enjoy it well is certainly one of the areas in which we need further opportunity and further development.

In what amounts almost to a survey of the wide range of materials which can be used to further learning, I have tried

to emphasize the importance of relating the selection of material to the search for learning of a particular child at a particular time. There are no media of communication which cannot be used for any of the purposes delineated above. Their use will depend upon the context in which they make their appearance. Any one of them can serve as a means of developing awareness and alertness to the world around us; any one can serve to further the quest for learning.

The classroom teacher must program the materials brought into his classroom in terms of the range of ability of the children, their readiness for specific types of learning, their interests in specific subjects, their ability to learn from the various kinds of media. *We cannot afford the luxury of assuming that learning and reading are synonymous. We must assume that whether a child can read or not, he can learn if other media for learning are made available to him. At the same time that we try to develop the ability to read we must develop these abilities: to interview; to learn from slides, filmstrips or films; to listen accurately and to learn from tape or radio; to follow diagrams; to discern information from maps or graphs.* We must further program into the spread of learning the opportunities to express what we have learned through different media. Theoretically instead of writing a report at regular intervals every child should have the opportunity to write, to develop a filmstrip, to develop slides, to develop charts, to develop maps, to participate in a television program, to develop all the range of media as means of reporting his ideas. *It is through the use of a wide range of media both for furthering the quest for learning and for reinforcing and expressing ideas already learned that we can best help children learn constantly from the world about them.*

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Listening and Speaking for a Purpose

When an average of two and one-half hours out of a typical five-hour school day is spent in listening (as a study involving observation of children indicates), it is well that we help children develop effective listening and speaking skills. Muriel Crosby, Wilmington Public Schools, Delaware, suggests social and other situations which help to develop these skills.

A NINE-YEAR-OLD GIRL SAT ABSORBED in her thoughts. On the typewriter in front of her appeared the following story:

I like to hear the birds singing.
I like to smell pretty flowers and I like to smell the salt water in the ocean.
I like to touch a bird.
I like to see movies.
I like to eat peanuts.

Across the table sat another nine-year-old equally absorbed in typing her story:

My Vacation Story

By Pat

I had fun on my vacation. I went to Lewes. The water was very warm. And I took lots of boat rides and went swimming and fishing. And I played in the sand.
I took my radio with me. I went with my family.

We stayed for a week. We left on a Friday night and came back on Sunday. And I took some books to the beach with me. I stayed all night too.

My grandmother and my grandfather went with me and my family.

I went swimming one night and I caught a cold.

And I still have it. And I went to see my uncle George with my poppop. We only had one rainy day but the other days were bright

and sunny. And I played with my brother too.

We really had a good time. The End.

A third nine-year-old, engaged in the same activity, produced her story:

My Story About the Farm

I went to the farm on Tuesday. It was fun. I got on the bus with Miss L's class. While we were waiting for our guide we heard a rooster crow. It crowed loud.

We tried to milk a cow. There was a calf there that was just born this morning. A chicken and a rooster were fighting together.

We saw a mother horse and a baby girl horse which is called a Philly. They had soft fur and were very nice.

Then we ate lunch. After that we went home.

So you see we had a very nice time.

The End.

These are typical stories of the activities and interests of typical nine-year-olds. But these nines were different. Their typewriters were "Braille" and these children were blind children.¹ They spend their days in regular classrooms and their special teacher maintains

¹ Children in Pauline Pepper's Class for the Blind, Lore School, Wilmington, Delaware.

liaison with their regular teacher so that assignments may be Brailled and the children's work corrected.

These blind children, denied sight from birth, accent the importance of other senses in their learning. Through hearing and listening, through speaking, touching, tasting and smelling, these youngsters, because of their acute dependence, have a highly developed intake and output mechanism in their built-in equipment for language which has opened the doors of communication to them. To forever live in a world of darkness, yet thrill to "birds singing," "the smell of salt water in the ocean," "the sound of a rooster's crow," "the touch of a newborn calf"; to listen and respond, to write and read in Braille, focuses attention sharply on the potentials for listening and speaking which for most normal youngsters are underdeveloped.

Increasingly, teachers are aware of the fact that a modern approach to teaching the language arts of listening and speaking recognizes

- that the child's physical equipment is a determinant of his success in achieving language skills

- that the family and community play a major role in shaping the child's language power

- that there is inherently a quality of continuity in each child's language growth which the school must foster

- that each teacher is a teacher of listening and speaking.

By looking at these exceptional children, we comprehend more deeply the significance of listening and speaking in the development of all children. Without the ability to listen and speak, the blind children would be totally unable to read and write. And this is equally true of all children, for listening and speaking are the fundamental tools of communication.

Significance of Listening and Speaking in Learning

Oral communication is the basis of language power. It begins with the newborn infant crying lustily to satisfy his needs and develops rapidly so that upon school entrance age the average child has oral communication skills which enable him to convey thoughts and feelings in words, approximately 2500 of them.

Wilt² reports a study involving the observation of children in their classrooms revealing that an average of two and one-half hours of a typical five-hour day is spent by most children in listening. It can be assumed that much of this time is spent in listening to the teacher, although in good modern schools it is realized that language is learned through using it and therefore children are provided increasingly more opportunities for engaging in speaking and listening activities.

Where listening and speaking skills are not highly developed, reading and writing skills will suffer, for all normal human beings learn the four language arts skills sequentially in the following order: listening, speaking, reading and writing.

Not only are listening and speaking skills significant in the development of reading and writing; other significant values are inherent in these skills.

Listening and speaking skills help develop feelings of personal adequacy by enabling the child to establish status in his group, secure information, share experiences and carry on work and social activities which help him identify with others.

The elementary school attempts to help children develop effective listening

² Wilt, Miriam E. "A Study of Teacher Awareness of Listening as a Factor in Elementary Education," *Journal of Social Research*, XLIII, April 1950, pp. 626-36.

and speaking skills by providing situations which foster use of language. Emphasis is placed upon developing:

- ability to understand and follow directions
- ability to give simple directions
- a clear, pleasant, distinct speaking voice
- use of an adequate vocabulary to communicate thoughts, feelings and information
- skill in thinking, organizing, expressing.

Social Situations which Foster Listening and Speaking

Listening and speaking skills are not end goals in themselves. Their use value in social situations is emphasized by the school.

We Learn About Our School. Miss Dick's five-year-old group had been prepared for the first fire drill. They understood that three short bells meant rapid exit from the building. They decided to trace down the source of this signal and found that it emanated from the principal's office. Miss Dick suggested that it would be fun to listen to other sounds in the principal's office. The children identified sounds from the typewriter, the telephone and the public address system.

Later, they explored the school and associated sounds from a number of centers. There were:

- hammering, buzzing, drilling sounds from the shop used by the older children
- quiet sounds of soft voices and pages turning in the library
- sizzling, bubbling, chopping sounds of food preparation in the kitchen
- yells of excited children playing in the gym
- rustle of the nurse's stiffly starched uniform in the medical center
- laughing, happy sounds in the kindergarten when Miss Dick read a favorite story
- and the stillness of the children, themselves, when Miss Dick read the strange and lovely story of *The Dead Bird*.³

³ Brown, Margaret Wise. *The Dead Bird* (New York: William R. Scott, 1958).

Through these experiences, Miss Dick hoped to sensitize her children to sounds and their meanings. The "fives" found that listening can be fun.

We Learn About Our Community. The second-graders in Mr. Smith's group were studying about the people who lived in the neighborhood. They planned to visit some interesting places near the school. First, the children suggested places they would like to visit. Before each visit the group prepared directions for reaching the places to be visited. They agreed on questions they would ask. They planned to observe and listen to the people they visited. Mr. Smith suggested that it would be fun to identify special sounds the children heard. These were discussed and recorded later. They were:

- roar of motors being repaired at the garage
- shouts of men unloading freight at the railroad station
- tinkle of the ice cream vendor's cart at the corner
- nerve-tingling swish as the firemen slid down the pole at the firehouse
- grating of the big teeth of the crane as earth was dug out for the new house down the street.

These and many more experiences helped Mr. Smith's youngsters grow in listening and speaking skills.

We Plan Direct Teaching and Speaking Skills. As Mr. Ellis, principal of Happy Valley School, visited the classrooms he was keenly aware of the many listening and speaking experiences which the children were having.

—The sixth-graders were planning daily news broadcasts over the public address system.

—The third-graders were preparing an assembly program to share with others some of the things they had learned in studying about their city.

(Continued on next page)

—The fifth-graders were listening to their teacher read one of the beautiful and stirring passages from Benet's *Western Star*. Mr. Smith knew that this group would experience the spiritual as well as the factual background of the establishment of our country as a great nation because their teacher believed in the importance of fine literature to kindle the imaginations of her children.

—The fourth-graders were creating a play to convey what they had learned about the Chesapeake Bay region. Speaking distinctly was a real problem for these children, but their motivation was so strong that the effort needed to master their problem was recognized and accepted.

As Mr. Smith continued his visits he observed a fascinating array of experiences provided throughout the school for continuous growth in listening and speaking skills. Among them were:

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| —sharing experiences | —conversation |
| —reporting and discussing news events | —reporting |
| —telling and retelling stories | —discussion |
| —relating anecdotes | —dramatization |
| —telling jokes | —making announcements |
| —proposing riddles | —telephoning |
| | —presenting programs |
| | —choric speaking |
| | —giving directions |

As Mr. Smith thought about the school's efforts to help children become more skilled and at ease in listening and speaking, he was satisfied that the staff recognized that listening and speaking are not confined to specific teaching periods in the school day. Opportunities arise or are created in every learning situation. But he was gratified to know, also, that the staff accepted the responsibility for planning for direct teaching and learning experiences in listening and speaking. Listening and speaking skills may grow by chance, but power in listening and speaking must be planned for.

Some Good References⁴

Chapters on listening and speaking in the following books are especially helpful:

Hurley, Beatrice. *Curriculum for Elementary School Children* (New York: Ronald Press, 1957).

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National Council of Teachers of English, Commission on the English Curriculum. *Language Arts for Today's Children* (New York: Appleton-Century-Crofts, Inc., 1954).

Strickland, Ruth G. *The Language Arts in the Elementary School* (Boston: D. C. Heath & Co., Rev. 1957).

Books on children's writing feature the significance of oral communication as a prerequisite to a creative approach to written language:

Applegate, Maurice. *Helping Children Write* (Scranton, Pa.: International Textbook Co., 1949).

———. *Easy in English* (Evanston, Ill.: Row, Peterson & Co., 1960).

Ferebee, June; Jackson, Doris; Saunders, Dorothy; Treut, Alvina. *They All Want to Write* (Englewood Cliffs, N. J.: Prentice-Hall, Rev. 1958).

Lewis, Claudia. *Writing for Young Children* (New York: Simon & Schuster, 1954).

Periodicals and bulletins are rich sources of help:

Childhood Education. Association for Childhood Education International (Washington 5, D. C.: The Association, 1200 15th St., N.W.).

Elementary English. National Council of Teachers of English (Chicago 20: The Council, 8110 S. Halsted St.).

National Conference on Research in English. *Factors That Influence Language Growth* (Chicago: National Council of Teachers of English, 1952).

Portfolio for Elementary Teachers. National Council of Teachers of English (Chicago: The Council).

⁴ An up-to-date annotated bibliography on "Listening and Speaking" is included in *The Elementary School Journal*, November 1959, pp. 104-6.

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Hoppity . . .

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Serendipity!

HORACE WALPOLE STARTED IT—THAT word “serendipity.” He wrote a short story about the princes of Serendip who, on their quest toward one type of goal, found so many unexpected pleasures along the way—little bonuses that turned out to be of greater importance than the goals they were seeking.

“Serendipity” is a lilting, dancing word, not shod in clumsy shoes as is “concomitant,” the usual educator’s word for the attendant rewards of any learning project. Concomitants of children’s creative writing are indeed serendipities, since they are of far more importance than the end product—the writing itself.

The modern viewpoint toward imaginative writing in the classroom is: What does this writing do for this child? What growth does it register concerning him? What does it tell us about the kind of self he is, that we may learn to live with him and he with himself in growing comfort and peace?

Certainly the product a child creates is important—but only as it relates to the development of the child and can communicate to us concerning the state of his inner being, serving at the same time as a satisfaction to him.

A child’s creative writing builds a bridge from his inner self to a teacher’s heart and mind—a fragile swinging bridge, easily destroyed by heavy steps.

My weekly radio program over The Wisconsin School of the Air, for grades four to eight, gives me an opportunity to become familiar with the writings of hundreds of children (50,000 children listen). The teachers are often kind enough to write a bit of a note on the side of the paper about the child who did the writing. One week last spring, from a program entitled, “If Dreams Were for Sale, What Would You Buy?” I received this poem from fourth-grade Patrick. The teacher’s note explained that the lad was misshapen and short and very, very overweight and clumsy. She said he had a well-balanced personality, withal, and she never dreamed, until he wrote this verse, that he resented his bodily handicaps.

If Dreams Were for Sale

If I got a wish along the line,
I’d wish I wasn’t a frankenstien
I’d wish I was short, but not too short,
I’d wish I was good at any sport.
If I had another wish,
I’d like to be a real cute dish.

The teacher reported that she was trying to build up the boy’s status at school

through his creative writing and extra assignments at which he could excel.

No cry from one human heart to another has ever affected me as this communication from sixth-grade Betty. The child's whole biography of heartbreak is written large here for all to read. It came from a broadcast, "Courage Has a Million Faces."

It Takes Courage

It was my birthday. I had invited everybody. It is first now that I realize what happened.

All of a sudden I was in the world I had always wanted. I was what you might say popular. Everybody who was invited to my party was my friend. I remember it so clearly, even though it has been three years now. The night of the party was excellent to every extrem.

After my party I started to loose all my friends, until I was back to the old routine! That wasn't all.

All my life I had been rather clumsy. I gradually grew worse until my muscles couldn't pull me up the stairs. Then the worst of it came. I was broken the news that I had muscular distrophy.

Every day I have to do exercises to help strengthen my muscles. The exercises seem so easy that even a baby could do them.

What can a teacher do to build status for this child? If nothing more she can show her a dozen times a day that she cares about her. As she passes her desk she can let gentle fingers brush her sleeve; she can often give her a secret understanding smile; she can make her feel important in many little ways. I know one teacher who placed a tiny occasional inexpensive gift in an unpopular child's desk, marked in "cut-out and pasted" newspaper words, "from a secret friend." The child thrived under the therapy. Betty doesn't need pity; she needs friends.

The personal writing of a sensitive child sends an SOS to the teacher, not for probing, not for exploring, but for

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friendly understanding and thoughtful therapy. And yet, a teacher must not feel that he has the whole story from one single clue on a child's paper. Each contact with the child adds still another clue to the mosaic of his personality.

Not only is the need for status communicated to a teacher through creative writing, but the beginning of mental illness usually shows itself in a child's paper—witness fourth-grade Jean's.

My Toys

I did not like my doll so I wanted to brack her head off. I would of nocked out her eyes, nose, and mounth but I could not. I liked my little doll better so I made a doll house for my little doll. Dolls are bad. Dolls are sad. Dolls are good. The End

If professional help is not available to Jean, she can often be induced to draw, write out her fierce feelings, play them out in creative play or dramatics or with hand puppets. It seems evident that Jean is transferring her feelings about people to dolls. Maybe her home is more frustrating than she can bear, so she must be given many chances for success at school. I'm sure this teacher must have visited the home after this paper. I don't believe she could possibly *not* have done so.

Children who can learn to explode on paper often are able to keep from screaming at home or at school. On the "Let's Write" program we try to provide the children with one pop-off program each year. The therapy provided thus, say the teachers, has a healing effect. For when our inner hates and fears are subjected to the sun and air of another's reading they lose their musty odor of morbidity.

CHILDHOOD EDUCATION

Fifth-grade Paul, a "Let's Writer," too, was far more able to treat his sister with respect after this unbrotherly but perfectly normal outburst:

My Sister

My Sister doesn't care if she gets to school ten hours late. She never hurries. She goes as slow as she can. She knows about as much as a mouse. She's what I call a mad sister. Always mad! I would like to give her one so hard she would fly to the moon and never come back.

Never be worried, teacher, about such unbrotherly attacks flattened out on paper. Just be honest with yourself and remember how often you have felt the same about a relative, a fellow teacher, or even about your life mate. Writing out one's feelings is good therapy for adults as well as for children—providing, of course, one destroys the evidence.

Fourth-grade Edward dared not tell his dad his true feelings, but one can easily feel vicariously his release after writing this paragraph!

Me and My Bank

My dad always keeps taking my money. One day I saw him taking some of it. About a week later, I found a mouse trap in the house. Then he put his hand in my bank and got his finger caught in it. Boy and did I get it from him. I could not seat down for 1 or 2 hours that day.

What needs does this story by sixth-grade Terry wig-wag to his teacher?

In Africa

One day I decided to go to Africa and hunt lions. I got there on Monday, November 15, 1948. I went hunting the next day. I was 20 feet from some bushes when a lion charged me, but I wasn't scared. I aimed my gun and shot it in the eyes. An hour later I had six lions, two tigers and one bullet left. What was I going to do? All of sudden two lions charged me, I shot one and then I was out of bullets. I dropped my gun and started to wrestle with it. As the rounds went on I got tired but I was going to stick it out. Gong!

The tenth round is ready to start. I picked up a stick and put it in his mouth so he couldn't bite me but he bit my stick in two. I was scared. I started chewing my fingers until they were sharp. Then I dug my hand into him and killed him. I was the champ.

I went home and never went lion hunting again.

Only the meek and the fearful are so desperately brave as to write in this way. Could it not be that an exclusive diet of comic books and horror programs (on television in Jerry's case) needs supplementing with some almost-good books? Be careful, however, teacher, not to change reading diets too fast or too completely lest personality upsets develop.

Creative writing alerts sensitive teachers to other needs of children than friends, understanding and therapy. The need of a child's mind for standing on tiptoe, for being stretched to its utmost, is often communicated through his imaginative writing.

What does eighth-grade Jon's "Just How Does a Wheel Feel?" suggest to a teacher about the need to personalize her teaching of geography and history so that a child feels that he has actually been there? How else can we ready hearts and minds for the gradually coming One World?

Just How Does a Wheel Feel?

I've often wondered just how it would feel to be a wheel zooming down the street supporting a car, a bus or a bike. The wear and tear those poor things take, all the glass and things that lay in the streets these days! I'll bet it really hurts when they get a blowout. I never hear a word but I know I wouldn't like a nail jabbed into me.

They see many things though and travel many places. And they see things from a different view, but I suppose things look pretty mixed up when they're spinning around so fast.

Another thing I wonder about is when I walk by the junkyard and see all those hundreds of tires piled up all over the place. I

suppose to them its a big celebration, a get-together of all the old tires. They probably tell about all the places they've been and all the things they've seen. And I suppose just like humans some of them make their stories just a little exaggerated.

But I don't suppose I'll ever find out these things unless I become a wheel myself.

What need must sixth-grade Neil's teacher provide for the children in her room who long for enriched vocabulary and the taste of ripe words on the tongue?

My Garden

My garden is so gorgeous
With its sun-bloomed roses
Its rain-drenched daffodils,
The hail-hammered violets
Have almost lost their purpleness.
My flowers are like gems to me
My sister things they are
the epitome(e).

And the Jennifers in her room who so need music and the other arts for their soul's hunger . . . What of the Jennifers, Teacher?

I think I'm playing the music, and in some music I think I'm dancing to it. I feel it in my heart. The swaying of the music. It feels so touching, that I like to play music all the time. I wish every one loved music as I do. I love to dance to music. When I'm alone I make my own music. I love the way the notes go from one to the other. I love to play my records over and over. I sing and dance to the music.

And the Carols in a fifth-grade room who need to touch, see, smell and feel in order to appreciate. What of the Carols, Teacher?

These I Love To Touch

I love the feeling of mother's hands
Of hands that's full of money,
I love the feeling that you get
When sticking clean fingers in honey.

I love the feeling of a nice, warm bath
Clean bedclothes on my bed,
I love the feeling that you get
With "shampooey" hair on my head.

I love to touch new dresses
Especially "netty" ones.
I love to touch the letter for me
Whenever the postman comes.

I love the feeling of soft, clean hair
I love the feeling of flowers
I also love the feeling of books
And to browse around for hours.

I love the feeling of a nice, cool lake
Most always on a "tropical" day,
I love the feeling that I get
When I go to the beach to play.

I love the feeling of lots of shells
And wiggling toes in the sand,
I love the feeling of shopping around
And taking my sister to a band.

All of these I love to touch
And many, many more
There are so many things people love to touch
Ever so many galore!

And the Roberts who are already thinking of their future roads. . . . Do you take plenty of time with them for fine literature, Teacher, or are you spending all your time on what businessmen call the essentials? There is a little of the Robert in every child. What of the Roberts?

Roadways

I don't know where my road leads to
It's an undiscovered trail
And can only be blazed by myself
But as I grow older
I hope to blaze it wide and clean of brush.

Ah, truly, to travel is better than to arrive, as Robert Louis Stevenson pointed out so long ago. At least this is true in the field of children's creative writing. What the children say between the lines is so much more important than the lines themselves.

If we teachers just had more time to listen to those "quiet ditties of no tune" . . . But a teacher's days go by . . . Hoppity, Skippity . . . Serendipity . . . But then, so do everybody's.

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Books That Open Windows

With a background of many stories whether folk, nature, regional, fantasy or of other lands, a child is better able to cope with the violence of a modern age.

LIKE *The Elephant's Child*, CHILDREN come into the world full of "'satiabile curiosity." They have to discover what hurts, what pleases, what succeeds, and what gets them into trouble with their peers or with those unpredictable Olympians, the grownups. Fortunate is the child who in those early years of exploring the world finds emotional security at home and belongs to a family in which responsibilities and fun are shared, everyone is decently "mindful of the needs of others," and a normal degree of contentment prevails.

With such a background, a child is better able to cope with the violence of this modern age, violence which penetrates even the most protected homes. Pictorial magazines, newspapers, radio, television bring into the family group closeups of brutalities and crime such as no other generation has ever been subjected to. Surely it is a contributing factor in juvenile crime; but what is it doing to the average, normal child? Before he encounters brutality of every variety he should have known such homely virtues as gentleness, kindness, truth and loyalty, both at home and vicariously. In that old story of the Grimms' *The Hut in the Forest*,¹ the animals say to the maiden,

Thou hast eaten with us,
Thou hast drunk with us,
Thou hast had a kind thought for all of us
And we wish thee good-night.

That good-night carries a rare blessing

because the lassie has shown them kindness and love.

It is true that the great mass of folk tales are unuseable because they were told by adults to adults about adult themes. But the tales selected for children dramatize many of the basic moral principles of human relationships. Kindness and love when matched with courage and industry bring many a blessing, while the opposite behavior results in a shower of pitch or hard blows or worse. It is good for children to have built into their consciousness the idea that evil must be exterminated and the up-and-doing can accomplish it if they get going.

Folk and Hero Tales

However, the folk tales are symbols and the young child wants to know about his real world and what his place in it may be. The glorious picture-stories of Robert McCloskey invariably turn upon a note of reassurance. Sal² discovers that strange things may happen when you go picking blueberries with your own mother and a bear cub is doing the same with his mother. But mothers take care of their children whether mother bears or human, so all is well. The *Little Tim*³ stories by Edward Ardizzone stress achievement in a big way; and so do those remarkable books by Norman Bates, *Who Built the Bridge*⁴ and *Who Built the Highway*.⁵ These not only show the great modern machines changing the face of the landscape but they give the

child a feeling for the heroic character of the builders. Hearing those beautifully cadenced texts and poring over the fine illustrations, boys invariably say, "I'm going to run one of those pile drivers" — or dredgers or tractors — "when I grow up."

World of Nature

There is another type of picture book that opens the child's eyes to the world of nature. The Alvin Tresselt series, *White Snow Bright Snow*,⁶ and all the others show the child the little everyday miracles of changing weather and seasons. These, like Charlotte Zolotow's *Storm Book*,⁷ center the child's attention so completely on the drama and majesty of the elements that there is no room for fear. There is a new book, *The Moon Jumpers*,⁸ that captures in the briefest of texts and lovely luminous pictures the magical effect of a full moon on the landscape and on a group of children. Under that pour of light, the everyday grass turns to silver and the children's prancing to wilder dancing. The heady exhilaration of moon madness is on these pages; but the conclusion is a peaceful, sleepy return to home and bed. In *Houses from the Sea*⁹ the text and lovely illustrations have cool serenity and keep their charm even when they are identifying the shells which the children find. For older children there are more and more books scientifically sound and attractively written which will inform and delight them with glimpses of the wonders of life, from the simple texts of Herbert Zim¹⁰ to a huge book on evolution, *The Wonderful World of Life*,¹¹ by no less a writer than Julian Huxley.

Life Cycle of Animals

The life cycle of animals, both pets and wild creatures, begins as picture-stories for the youngest—with Clare Newberry's¹² cat stories or Mary and

Conrad Buff's¹³ stories of forest animals —and progress to such fine books as Marguerite Henry's *Brightly of the Grand Canyon*,¹⁴ the Georges' *Vulpes the Red Fox*,¹⁵ and this year's distinguished translation from the French, *Old One-Toe*,¹⁶ by Michel-Aimé Baudouy. This story has a double plot. First, there is the life cycle, from cub days to maturity of Old One-Toe dealing particularly with his endless struggles to find food and escape the hunters. The second story deals with the determination of the hunters to put an end to the raids on sheep and chickens by that arch-villain, One-Toe. At first, the children in the story are with the hunters; but when Piet, the oldest boy, has tracked and studied the fox at close range until the animal no longer fears him, his sympathies are completely with One-Toe.

Regional Stories

With such books a child's eyes are opened to various facets of nature, while much of his fiction widens his social outlook by showing him a great variety of peoples. There are plenty of stories about suburbia from Carolyn Haywood's *Betsy*¹⁷ and *Little Eddie*¹⁸ books for the primary, to *Henry Huggins*,¹⁹ *The Moffets*²⁰ and *The Saturdays*²¹ for the oldest. Regional stories are to be found for almost any section of these United States. The self-reliance and warm family love of mountaineers have been made familiar by Ellis Credle,²² Ruth and Latrobe Carroll²³ and others. Lois Lenski's regional books²⁴ almost cover the country, but the earlier ones are the best. Whether a story is about California or Maine, its significance depends upon the universality of the theme. For instance, in Elizabeth Yates' *A Place for Peter*,²⁵ the story concerns an unhappy conflict between father and son, a problem all too common. A boy in South Carolina or Texas may be going through

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May Hill Arbuthnot, writer-lecturer, is author of "Children and Books" and three anthologies. She won the 1959 Constance Lindsey Skinner Award for distinguished contribution to the field of books.

the same bitter experience, and New England Peter's mistakes and eventual solution may help another boy solve his own difficulty. At least he will see himself more clearly because of Peter. So twelve-year-old Miguel (*And Now Miguel*,²⁶ by Joseph Krumgold) striving to prove to his sheep-herding family that he is a responsible and mature person ready to take his place with the men of the family, shares a problem with innumerable twelve-year-olds all over the world.

Other Lands

So books about other lands are most significant when they turn, not upon the picturesque character of the country, but upon problems common to many children in many lands. The physical and moral discipline to which Rudi, of *Banner in the Sky*,²⁷ subjects himself in order to qualify as a Swiss mountain guide, will be entirely understandable to a boy training for a place on the team or a 4-H boy grooming his steer for competition according to definite rules and limitations. Such stories as *The Good Master*,²⁸ *Crystal Mountain*²⁹ and many others afford a young reader not only a broader and more sympathetic view of the world but help him gauge his own physical and moral stamina and his social relationships, successful or otherwise.

Speaking of foreign lands suggests a grim problem that confronts us today. What do we want children to think about war? Certainly they may be spared the atrocities and hatred, but aren't they entitled to know something about the aftermath of modern warfare? The

utter destruction and desolation, the disruption of family life and hopes and the terrible struggle for survival, these they should know. There are three books that accomplish this. For youth, there is Elizabeth Lewis' *To Beat a Tiger*³⁰ ("you need a brother's help")—which records the struggle of sixteen Chinese youths to beat their tiger, starvation and death, by banding together. For children and youth there is *The Silver Sword*,³¹ by Ian Serrailier, the story of three Polish children separated from their mother and father and striving for two and one-half years to find them. And last, there is *The Ark*,³² by Margot Benary-Israel, which gives a realistic picture of bombed-out Berlin and the uncomplaining efforts of the Lechow family to remake a decent life for themselves.

Fantasy

Such books give older boys and girls an induction into the grimmer possibilities of our modern world, but fun and dreams should also be a part of their outlook on life. *Henry Reed, Inc.*,³³ by Keith Robertson, is one of the funniest stories in a long time. Henry is an intellectual, earnest and active but devoid of humor. He takes over a deserted barn for the summer and paints a large sign, "Research, Pure and Applied." The "pure and applied" was added at the suggestion of a girl who proves useful to his enterprises in spite of her annoying sense of humor. Their activities are as ambitious as their sign. This is a book for the whole family to chortle over.

For dreams, read aloud to your children some of the fine fantasies. *Pippi Longstocking*³⁴ will add to the hilarity of life and, in contrast, *Children of the Green Knowe*³⁵ is one of the most subtle and spellbinding ghost stories ever written for children. A lonely boy, sent to live with his great grandmother, hears

and finally sees three seventeenth-century children of his own family. Their stories and their play make an exciting and unusual tale. It will not be as popular with as many children as *Charlotte's Web*³⁶ and *The Borrowers*,³⁷ but it will be an equally choice reading experience. For the rest, let's turn to poetry for dreams and more dreams. Poetry catches the everyday experiences and the everyday beauty of this old world of ours and gives them a kind of glory the child never found in them before. Langston Hughes³⁸ speaks of

<i>Snail</i>	Weather and rose
Little Snail,	Is all you see,
Dreaming you go.	Drinking
Weather and rose	The Dewdrop's
Is all you know.	Mystery.

Mystery, beauty, laughter, life and love—these are what youthful dreams should be made of and poetry can give the child.

Bibliography

¹ *Time for Fairy Tales*. May Hill Arbuthnot. Chicago: Scott, Foresman & Co., 433 E. Erie St., 1952.

² *Blueberries for Sal*. Written and illustrated by Robert McCloskey. New York: Viking Press, Inc., 18 E. 48th St., 1948.

³ *Tim All Alone*. Written and illustrated by Edward Ardizzone. New York: Oxford University Press, 114 5th Ave., 1957.

⁴ *Who Built the Bridge?*

⁵ *Who Built the Highway?* Written and illustrated by Norman Bate. New York: Charles Scribner's Sons, 597 5th Ave., 1947, 1949.

⁶ *White Snow Bright Snow*. Alvin Tresselt. Illustrated by Roger Duvoisin. New York: Lothrop, Lee & Shepard Co., Inc., 419 4th Ave., 1956.

⁷ *The Storm Book*. Charlotte Zolotow. Illustrated by Margaret B. Graham. New York: Harper & Bros., 49 E. 33d St., 1952.

⁸ *The Moon Jumpers*. May Udry Nice. Illustrated by Maurice Sendak. New York: Harper & Bros., 49 E. 33d St., 1959.

⁹ *Houses from the Sea*. Alice Goudy. Illustrated by Adrienne Adams. New York: Charles Scribner's Sons, 597 5th Ave., 1959.

¹⁰ *What's Inside the Earth*. Herbert Zim. Illustrated by Raymond Perlman. New York: William Morrow & Co., Inc., 425 4th Ave., 1953.

¹¹ *The Wonderful World of Life*. Julian Huxley. Garden City, N. Y.: Garden City Books, 1959.

¹² *Percy, Polly and Pete*. Written and illustrated by Clare Newberry. New York: Harper & Bros., 49 E. 33d St., 1952.

¹³ *Hurry, Skurry and Flurry*. Mary and Conrad Buff. New York: Viking Press, Inc., 18 E. 48th St., 1954.

¹⁴ *Brightly of the Grand Canyon*. Marguerite Henry. Illustrated by Wesley Dennis. Chicago 80: Rand McNally & Co., P.O. Box 7600, 1950.

¹⁵ *Vulpes, the Red Fox*. Jean and John George. New York 10: E. P. Dutton & Co., Inc., 300 4th Ave., 1948.

¹⁶ *Old One-Toe*. Michel-Aimé Baudouy. Illustrated by Johannes Troyer. New York 17: Harcourt, Brace & Co., Inc., 383 Madison Ave., 1959.

¹⁷ *"B" Is for Betsy*.

¹⁸ *Little Eddie*. Written and illustrated by Carolyn Haywood. New York: William Morrow & Co., Inc., 425 4th Ave., 1939, 1947.

¹⁹ *Henry Huggins*. Beverly Cleary. Illustrated by Louis Darling. New York: William Morrow & Co., Inc., 425 4th Ave., 1950.

²⁰ *The Mofets*. Eleanor Estes. Illustrated by Louis Slobodkin. New York: Harcourt, Brace & Co., Inc., 383 Madison Ave., 1941.

²¹ *The Saturdays*. Written and illustrated by Elizabeth Enright. New York: Rinehart & Co., Inc., 232 Madison Ave., 1941, 1958.

²² *Down Down the Mountain*. Written and illustrated by Ellis Credle. New York: Thomas Nelson & Sons, 19 E. 47th St., 1934.

²³ *Beanie*. Ruth and Latrobe Carroll. New York: Henry Z. Walck, Inc., 101 5th Ave., 1953.

²⁴ *Strawberry Girl*. Written and illustrated by Lois Lenski. Philadelphia: J. B. Lippincott Co., E. Washington Sq., 1945.

²⁵ *A Place for Peter*. Elizabeth Yates. Illustrated by Jean Unwin. New York: Coward-McCann Inc., 210 Madison Ave., 1952.

²⁶ *And Now Miguel*. Joseph Krumgold. Illustrated by Jean Charlot. New York: Thomas Y. Crowell Co., 432 4th Ave., 1953.

²⁷ *Banner in the Sky*. James R. Ullman. Philadelphia: J. B. Lippincott Co., E. Washington Sq., 1954.

²⁸ *The Good Master*. Written and illustrated by Kate Seraday. New York: Viking Press, Inc., 18 E. 48th St., 1935.

²⁹ *Crystal Mountain*. Belle D. Rugh. Illustrated by Ernest Shepard. Boston: Houghton Mifflin Co., 2 Park St., 1955.

³⁰ *To Beat a Tiger*. Elizabeth Lewis. Philadelphia: The John C. Winston Co., 1010 Arch St., 1956.

³¹ *The Silver Sword*. Ian Serrailier. Illustrated by C. Walter Hodges. New York: Criterion Books, Inc., 257 4th Ave., 1958.

³² *The Ark*. Margot Benary-Isbert. New York: Harcourt, Brace & Co., Inc., 383 Madison Ave., 1952.

³³ *Henry Reed, Inc.* Keith Robertson. Illustrated by Robert McCloskey. New York: Viking Press, Inc., 18 E. 48th St., 1958.

³⁴ *Pippi Longstocking*. Astrid Lindgren. New York: Viking Press, Inc., 18 E. 48th St., 1950.

³⁵ *Children of the Green Knowe*. L. M. Boston. Illustrated by Peter Boston. New York: Harcourt, Brace & Co., Inc., 383 Madison Ave., 1954.

³⁶ *Charlotte's Web*. E. B. White. Illustrated by Garth Williams. New York: Harper & Bros., 49 E. 33d St., 1952.

³⁷ *The Borrowers*. Mary Norton. Illustrated by Beth and Joe Krush. New York: Harcourt, Brace & Co., Inc., 383 Madison Ave., 1953.

³⁸ *Time for Poetry*. May Hill Arbuthnot. Chicago: Scott, Foresman & Co., 433 E. Erie St., 1959 (revised).

News HERE and THERE

By ALBERTA L. MEYER

New ACE Branches

Marshall College ACE, Huntington, West Virginia
Columbia Basin ACE, Washington
West Spokane County ACE, Washington

A Serendipity* for Branch Members

This February issue of CHILDHOOD EDUCATION is being sent to every ACE branch member for the first time in ACEI history. Copies are being mailed in bulk to branch presidents with the request that they handle the distribution in the best possible way. Branch members who have not received this special issue should check with the branch president; branch members who are already subscribers are requested to give this extra copy to a potential subscriber.

This additional service is part of an effort designed to bring all branch members into closer contact with the total work of the Association. It will place in the hands of each member a copy of the official journal with an invitation to take advantage of the special branch membership subscription rate of \$4.25 a year (see page 294 for subscription order blank).

ACEI Study Conference

The preliminary program for the ACEI Study Conference to be held in Cleveland, April 17-22, was published as an insert in the December issue of CHILDHOOD EDUCATION. Copies were mailed to branch presidents early in January along with credentials for official delegates. Write to ACEI Headquarters for a copy of the preliminary program if you do not have one.

Childhood Education Center

The building is going to be finished ahead of schedule! As soon as weather permits, landscaping will begin. By the time you receive the March issue the staff will probably have moved in.

Financially, completion of ACEI's first home means that the Association will have to pay more quickly than anticipated the balance due the builder and the architect. The full amount of the bank loan will be required for this; with it comes interest payments of a larger sum. There is even greater need for contributions to be sent now, so that interest payments may be held to a minimum.

Branches, individual members and friends of the Association have done a remarkable job up to this point. The land and approximately half the building have been paid for. Many branches (even those who have gone "over the top") and individuals (even those who have given repeatedly) are continuing to send gifts to the Building Fund. If branch members who have not yet made a gift would give an average of \$5 now, the Association could clear its indebtedness and the staff could channel this energy into other work. Enticing opportunities for services to children and adults are opening up because we have the facilities of this new Center.

Are you an ACEI Builder?

Open House at Childhood Education Center

The Center will be open for inspection in March for members and friends who will attend conferences in Washington, D. C.

Headquarters staff members will be hostesses at an informal Open House, Wednesday, March 9 (during ASCD Conference) and Sunday, March 27 (preceding White House Conference). Please use the form below and return so we can "put your name in the coffee pot." There may not be any furnishings, but there will be a warm welcome.

CHILDHOOD EDUCATION CENTER

Open House

Please put my name in the coffee pot!

Wed., March 9 (4:00-6:00) ☐

Sun., March 27 (2:00-4:00) ☐

Both dates ☐

Name

Address

City and State

(Continued on next page)

* See Maureen Applegate's definition, page 259.

Meetings of Other Educational Groups

Department of Audio-Visual Instruction, NEA: Cincinnati, Ohio, February 29-March 4.

Department of Elementary School Principals, NEA: St. Louis, Missouri, March 26-30.

ACEI Position on Federal Aid to Education

The following statement has been compiled from former *Plans of Action* accepted by delegates at ACEI annual conferences. This statement of working policy continues to guide the Headquarters staff and all members of the Association:

"The ACEI will continue to support Federal aid to public education directly and through its Branches. It will do this by actively cooperating with other nongovernmental organizations with similar purposes; by directing the attention of its membership to the importance of schools and the urgency of adequate public financial support at local, state, and Federal levels; and by keeping them informed on legislation pertaining to possible programs and facilities for the education and well-being of children."

Nominating Committee for 1959-61

The following Committee has been appointed by the ACEI Executive Board to prepare a slate of candidates to be voted on at the annual meeting in 1961: Hazel Gabbard, Chairman; Neva Ross; Glenn E. Barnett; Marie M. Hughes; Frances A. Lashbrook; and Dorothea Jackson.

Members of the Association who would like to offer suggestions to the Nominating Committee are requested to write to Headquarters for the *Guide for Members of ACEI Nominating Committee* and then to send their recommendations to the chairman of the Nominating Committee.

White House Conference

Seven volumes of background material dealing with the problems of children and youth have been made available to the public by the 1960 White House Conference on Children and Youth. This is the material that will be used by the participants at the Conference in March. It has been prepared by specialists whose training and experience cover all the major fields of concern being explored at the Conference. These volumes may be ordered

from White House Conference Headquarters, 330 Independence Avenue, S. W., Washington 25, D. C. The special pre-Conference price of \$10 for all seven volumes is good until March 1, 1960.

National Library Week

April 3-9 has been designated as National Library Week. Its objective is "a better-read, better-informed America." This project is sponsored by the American Library Association and the National Book Committee, Inc. ACE branches may wish to cooperate with their local libraries in planning activities to reach people of all ages. For information write to 24 West 40th Street, New York 18.

Pan American Week

The Pan American Union announces that April 17-23 has been designated as Pan American Week. This would be an opportune time for ACE branches to plan programs pointing to the continuing need for understanding our neighbors in the other twenty American republics.

Childhood Education Honored

CHILDHOOD EDUCATION was one of five magazines cited for excellence in competition for the Eleanor Fishburn Award for International Understanding. This award was created by Edpress, Washington Chapter, in honor of Mrs. Fishburn, former president of the Educational Press Association of America. The award will be given annually to publications with membership in Educational Press Association which devote a portion of the editorial content to interdependence among the world's peoples. The first award went this year to *Geographic School Bulletin* published by the National Geographic Society. CHILDHOOD EDUCATION submitted the article, "A Venture in World Understanding," by Clyde I. Martin (November 1958). Out of nineteen publications entered, it was the first of five given honorary mention.

The listing of a company's products in CHILDHOOD EDUCATION does not indicate that all of its products have been approved by ACEI.

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Books for Children

Editor, ELIZABETH HODGES

THE CHEERFUL HEART. By *Elizabeth Janet Gray*. Illustrated by *Kazuo Mizumura*. New York: The Viking Press, 18 E. 48th St., 1959. Pp. 176. \$3. When Tokyo was bombed, the Tomaki family went to live in the country with Uncle Saburo. Now, after three years, they were coming home, though not to the nice house which had once been theirs. Mother, Father, Grandfather, eleven-year-old Tomi and little Ken were all who were left of the family, now that Elder Sister was dead and Elder Brother reported missing. This story of a Japanese family's adjustment to the privations of post-war living is sympathetically told by an author best known for her four years as tutor to Crown Prince Akihito. Tomi of "the cheerful heart" is a lovable little girl, and the Tomaki's home life is warm and happy in spite of sorrow and misfortune. *Ages 9-12.—E.H.*

COMPANY'S COMING FOR DINNER. By *Myra Berry Brown*. Pictures by *Dorothy Marino*. New York: Franklin Watts, Inc., 575 Lexington Ave., 1959. Unpaged. \$2.50. Helping Mother prepare for company is great fun for Stevie. All day he is very good and very thoughtful, so he is allowed a taste of all

the good things and is designated to open the door when the guests arrive. Pictures and story are just right—and Stevie is a dear! *Ages 4-6.—E.H.*

JOHN TREEGATE'S MUSKET. By *Leonard Wibberley*. New York: Ariel Books, 101 5th Ave., 1959. Pp. 188. \$2.95. In this fine historical novel for older boys a musket is the symbol of a man's loyalty to his king. Though Boston is boiling with resentment of the tyrannical rule of George III, John Treegate swears that he will never take up his musket again except in defense of his sovereign. His son Peter, who sides with the oppressed Patriots, becomes estranged from his father until events prove Peter right; then the father shoulders his musket and goes with his son to fight in the Battle of Bunker Hill. John Treegate's justification of his shift in allegiance is a fine expression of the American spirit of the times.

Besides being an excellent picture of pre-Revolutionary Boston, this becomes a rousing good adventure story as it follows Peter's fortunes and misfortunes while his father is in London on business. *Ages 12 and up.—E.H.*

THE LITTLE BROWN HORSE. By *Margaret Otto*. Illustrated by *Barbara Cooney*. New York: Alfred A. Knopf, 501 Madison Ave., 1959. Unpaged. \$2.50. One morning a little

(Continued on page 274)

Gift to ACEI Building Fund

I hereby give to the Building Fund of the Association for Childhood Education International, a corporation organized under the laws of the District of

Columbia and now having offices at 1200 15th Street, N.W., Washington 5, D. C., the sum of _____ Dollars.

SIGNED _____

ADDRESS _____

ENCLOSED \$ _____ DATE _____

☐ I AM A MEMBER OF _____ ACE BRANCH

☐ I AM AN INTERNATIONAL MEMBER ☐ I AM NOT A MEMBER Gifts to Building Fund are tax exempt.

BOOKS TO DELIGHT CHILDREN OF ALL AGES!

Ages 9-11:

BEGINNINGS: EARTH, SKY, LIFE, DEATH

By Sophia Lyon Fahs and Dorothy T. Spoerl

New York Times Book Review—"Deals with the questions all children ask . . . How was man and the universe made? What is man's relation to the animal kingdom? What happens after death?"

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Ages 3-8:

POEMS TO GROW ON

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A gay book, full of action and lyric delight. Selected for "Books of Outstanding Quality" by the Child Study Association.

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Ages 4-9:

NO MORE TONSILS!

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Illustrated with photographs by Roger Russell

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Ages 6-7:

ANIMAL BABIES

By Alice Day Pratt

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Stories for Discussion

Edited by Dorothy T. Spoerl

A story collection to be used for encouraging children to discuss their tensions. "Recommended to teachers and parents"—Board of Jewish Education.

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Ages 3-6:

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HOUSES

Ages 3-4

Vol. II

MARTIN AND JUDY IN
SUNSHINE AND RAIN

Ages 4-5

Vol. III

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ING

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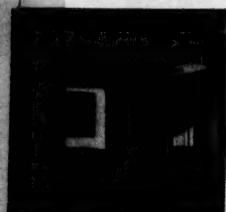
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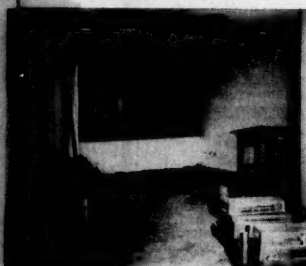
Your Childhood Education C



1. Enter here on Wisconsin Avenue or Quebec Street; be welcomed by the Receptionist; select ACEI publications; go to other parts of Center.

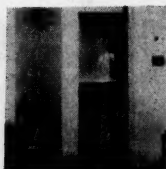


2. Find your name as an ACEI builder. All contributors are recorded here.



3. Watch for children's work on display enroute to Exhibit Room (left). Examine toys, maps and other materials.

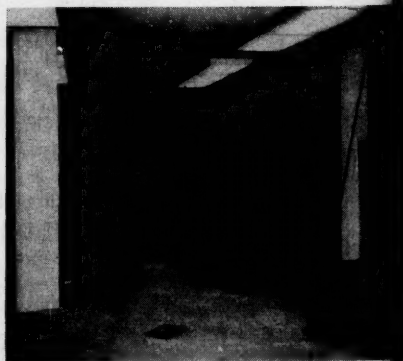
4. Enjoy a cup of coffee made in this kitchenette (right).



6. Stand in Special Projects Room (above) where ACEI's photographer stood to take

WASHINGTON

11. See processing of subscriptions here. Observe Accountant as she records each item necessary to financial soundness of the Association.



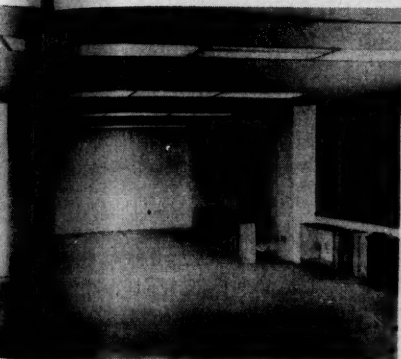
5. Observe children at times in Multi-Purpose Room (left); participate in State Presidents', Branch Officers', cooperating organizations' meetings; enjoy a workshop for parents.

Ed. Note:

Although these photos were taken in 1960, for inclusion in this February 1965 issue of the new Childhood Education

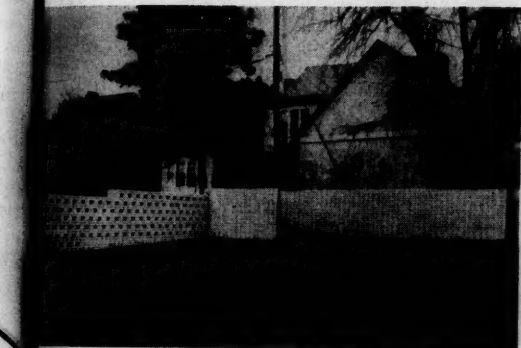
Number 30, and Issue 2015 W

ti Center... A Guided Tour



ake view of Library and Audi-Visual Alcove.

Photos by Edward Allen



12. Park car here. Enjoy fence, plantings and outdoor equipment. Watch mortgage of Childhood Education Center burn in incinerator (behind corner partition) and gladden hearts of all.

D.

C.

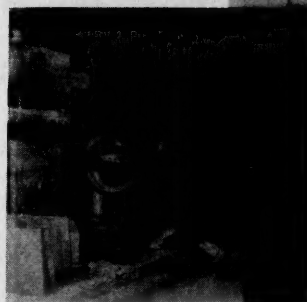
10. Through these doors (right) will come your correspondence—requests for renewal of *Childhood Education*, bulletins and manuscripts. Handled here are publication sales and outgoing mail.

7. On this second floor (left) visit Alberta L. Meyer, E Secretary; Fellow; Associate Secretaries; Editor; p working with Information Service, Building Fund, Con Branch and Editorial departments.

8. Come down from second floor by stairway or elevator; pause to look out at neighborhood to north (below): Sidwell Friends School (private)—kindergarten through high school; extreme right building, Hearst Elementary Public School.



9. Continue by elevator to ground floor; see mechanical equipment. Florine Harding (right) is pleased over air-conditioner which will cool Center for you Dedication Day, mid-August.



ber 30, 1959, and sent to the engravers January 8, Issue, when you see them the ACEI staff may be 3015 Wisconsin Avenue, N.W., Washington 16, D. C.

Books for Children (Continued)

brown horse stands at the window of his stall watching for his two friends, a chicken and a cat. When they don't come, he goes to look for them and finds all sorts of surprises. A gentle story about baby animals, with soft brown pictures by a talented artist. *Ages 4-6.*—E.H.

THE LITTLE SILVER HOUSE. By Jennie D. Lindquist. Pictures by Garth Williams. New York: Harper & Bros., 49 E. 33d St., 1959. Pp. 213. \$2.75. Some years ago this author wrote a delightful book, *The Golden Name Day*, in which Nancy Bruce spends the summer with her Swedish grandparents in a New England village. This equally pleasing story takes Nancy through the remainder of the year, ending with a wonderful Christmas celebration. The happy adventures of a thoroughly nice family and their friends are held together by a mild mystery concerning a little deserted house, first seen by the children in moonlight—hence the title. Highly recommended for girls, *ages 9-12.*—E.H.

THE MAID AND HER PAIL OF MILK. Retold by Katherine Evans. Illustrated by the author. Chicago: Albert Whiman & Co., 560 W. Lake St., 1959. Unpaged. \$2.25. The familiar tale of the milkmaid whose dreams of glory vanish when she spills her milk is here retold in very simple language. Easy to read, gaily illustrated and sturdily bound. *Ages 5-7.*—E.H.

NIBBLE NIBBLE: POEMS FOR CHILDREN. By Margaret Wise Brown. Illustrated by Leonard Weisgard. New York: William R. Scott, Inc., 8 W. 13th St., 1959. Unpaged. \$3.75. The late Margaret Wise Brown wrote many books in her short life, and children have loved them all. Many of the poems in this book—about little bugs and animals who live in the wide green world of the meadow—were found among her notes and are here published for the first time. The verses are uneven in quality and appeal, but all are about things the child has seen or experienced. The beautiful green illustrations are among Weisgard's best. *All ages.*—E.H.

NICHOLAS AND THE FAST-MOVING DIESEL. Story and pictures by Edward Ardizzone. New York: Henry Z. Walck, Inc., 101 5th Ave., 1959. Unpaged. \$2.75. The creator of *Little Tim* and the *Brave Sea Captain* here gives us another lively character born for adventure. Nicholas, his friend Peter Perkins and his dog Jock are caught by accident on a moving train. They make the most of the situation by taking command when the engineer and the fireman fall ill, averting two accidents and saving the train and its passengers. This heroism brings them rich rewards and many honors. Large print, lively pictures, lots of fun. *Ages 6-10.*—E.H.

THE SEAL THAT COULDN'T SWIM. By Alexis Ladas. Illustrations by Marc Simont. Boston: Little, Brown & Co., 34 Beacon St., 1959. Pp. 59. \$2.75. This story of Panayoti, an engaging baby seal, is based on a true experience of the author. Alexis Ladas, lieutenant on a Greek battle schooner in World War II, rescued a seal cub from a group of Greek fishermen, angry because they thought seals brought bad luck. To the lieutenant's astonishment, the seal could neither eat nor swim. Ladas' difficulties in training his protégé make a funny and appealing story. Humorous colored illustrations add to the interest and attractiveness of the book. *Ages 7-10.*—E.H.

YOU COME TOO: FAVORITE POEMS FOR YOUNG READERS. By Robert Frost. With wood engravings by Thomas N. Mason. New York: Henry Holt & Co., 383 Madison Ave., 1959. Pp. 94. \$3. The poems in this book will give a child something to grow up on. They range from the simplicity of "The Pasture" (from which the title is taken) and "Blueberries" to the philosophical "Mending Wall" and the tragic "Death of the Hired Man." A fine introduction to Frost's poetry, recommended for parents as well as for children.—E.H.

THE ARMADILLO. By Theodore W. Munch and M. Vere DeVault. Austin: The Steck Co., 1958. Pp. 32. \$1.05. This is a book about "nature's little tank," as the armadillo is often called. It is one of nature's oldest animals. How it is different and how

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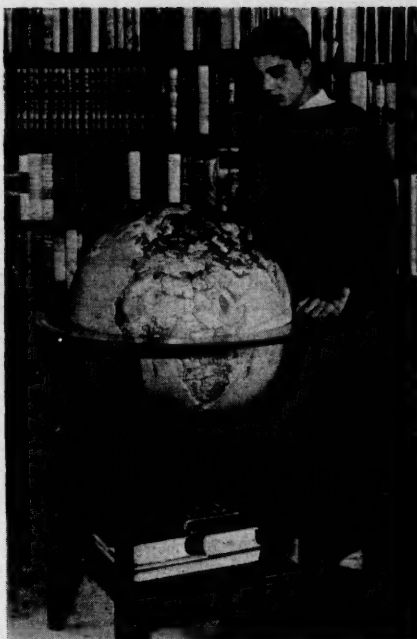
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it is like other animals are explained. Very unusual and colorful drawings show how the armadillo is built and how it lives. *Ages 6-10. Reviewed by PAUL E. BLACKWOOD, Consultant, Elementary Science, Office of Education, U. S. Department of HEW, Washington, D. C.*

DIAMONDS. *By Herbert S. Zim. Illustrated by Gustav Schrotter. New York: William Morrow & Co., 425 4th Ave., 1959. Pp. 64.*

\$2.50. This is a thorough account of the origin and formation of diamonds. Brief descriptions are given of the world's largest and most famous diamonds and how they are cut. The book illustrates the use of diamonds and modern efforts to make them artificially. Carefully illustrated. *Ages 10-14.—P.E.B.*

LET'S GO TO A ZOO. *Written by Laura Sootin. Illustrated by Robert Doremus. New York: G. P. Putnam's Sons, 210 Madison Ave., 1959. Pp. 48. \$1.95.* This book is a careful survey of the way a zoo is run. It tells about the animals commonly found in large zoos and how they are fed, cared for and displayed. The work of the curator and his helpers is described. *Ages 8-10.—P.E.B.*

THEY WANTED THE REAL ANSWERS. *By Amabel Williams-Ellis. New York: G. P. Putnam's Sons, 210 Madison Ave., 1958.*

Pp. 64. \$2. This book includes brief biographies of three famous scientists: how Louis Pasteur discovered a way of curing cattle of the dreaded sickness, anthrax; how Charles Darwin put together the pieces of a living puzzle that described how plants and animals have changed over the years from simple to more complex forms—the remarkable story of life; how Thomas Edison, an inventor, made use of scientific knowledge to develop such things as the first phonograph. From this book we learn again that scientists are always busy answering questions. *Ages 8-12.—P.E.B.*

THE WEASEL FAMILY. *Written and illustrated by Charles L. Ripper. New York: William Morrow & Co., 425 4th Ave., 1959.*

Unpaged. \$2.50. One of the most aggressive hunters in the woods and fields is the weasel. How the weasel lives and hunts is told in some detail. Several other members of the weasel family—skunk, mink, otter, marten, wolverine and badger — are also discussed. Each animal is illustrated with a black and white drawing. *Ages 8-12.—P.E.B.*

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Books for Adults

Editor, JAMES A. SMITH

PROFESSIONAL CREATIVITY. By Eugene Von Fange. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1959. Pp. 260. It is an exciting experience to pick up a book in a field other than education and find an author speaking the language of the educator.

Eugene Von Fange, an electrical engineer at General Electric, has made a study of the process of creating. His book is the result of tested research methods used in his work in teaching Creative Seminars, along with the findings of others interested in this area. He delves into the very grass-roots of creative energy, how it is expended and discloses ways to agitate creative thinking. He explores ways of generating creative ideas.

Von Fange defines creativity and gives new insight into the creative process. He feels the mechanized age has robbed Man of much of his thinking and his creating power. He therefore makes the reader aware of his latent creativity and the power of his own inventiveness.

The secondary theme is the Systematic Planning for Creativity: showing how creativity can be reborn in people by step-by-step development of latent powers. He describes techniques used to foster creativity in industry with positive results. Among these is the currently popular "brain-storming" technique.

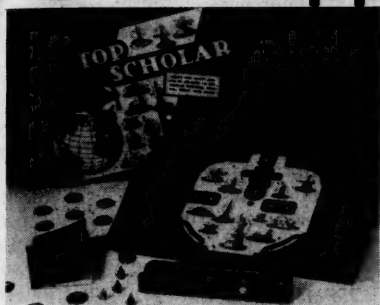
After reading Laura Zirbes' book, "Spurs to Creative Teaching," one could draw a close parallel to "Professional Creativity" and find comfort in knowing the same objectives and dynamics of effective creative production are present in other fields.—J.A.S.

GRADED SELECTIONS FOR INFORMAL READING DIAGNOSIS: GRADES ONE THROUGH THREE. By Nila Banton Smith and the Instructional Staff of the Reading Institute, Division of General Education, New York University. New York: N. Y. University Press, 1959. Pp. 183. \$3. Every

teacher has experienced moments in his career when he vows he will someday make life simpler for himself by taking time off to assemble certain materials to ease his task. The job of identifying the instructional level of the children in his classroom in reading has meant the gathering of limitless numbers of selec-

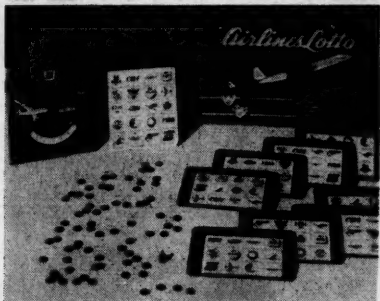
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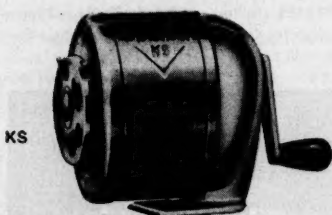
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(Continued on page 284)



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Books for Adults (Continued)

101 TOYS CHILDREN CAN MAKE. By Robert and Katharine Kunj. New York: Sterling Publishing Co., Inc., 419 4th Ave., 1959. Pp. 124. \$2.50. Before there were any toy stores, boys and girls made all their own toys—and they had a good time making them. With this thought in mind the authors prepared this little book in hopes children would receive more satisfaction from the toys they make than from the toys they buy. The “101 Toys” are all made from materials found around the house.

This is a handy book of ideas. They are not all “pattern” ideas. Many of them leave plenty of room for creative thinking and creative imagination on the part of the child. Unfortunately many of them do not. However, a clever teacher will find many useful suggestions in this book. So will clever children.—J.A.S.

STORYTELLING. By Ruth Tooze. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959. Pp. 268. \$5.25. Beyond the limits of time and space, the art of storytelling has endured as a most effective means for com-

municating the richness of human experience. It is truly a responsibility of all generations to preserve this heritage. Such is especially significant for all who live and work with children.

Ruth Tooze is an outstanding contemporary storyteller. In this book she reveals the secrets of her personal success in telling stories to all age groups. Methods are described for building the background and skills of good storytelling. In an interesting and authoritative manner, she provides guidance in the selection of material for narration. Over half of the book is devoted to examples of outstanding stories for telling as well as a most extensive annotated bibliography. The latter is an invaluable reference to child literature for all ages.

Anyone desiring to build skill in storytelling will find this book most inspirational as a resource and guide.—Reviewed by GEORGE W. KOPP, Assistant Professor of Elementary Education, Syracuse University, Syracuse, N. Y.

ISSUES IN CURRICULUM DEVELOPMENT: A BOOK OF READINGS. Edited by Marvin D. Alcorn and James M. Linley.

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The Christopher Publishing House Boston 20.

Yonkers-on-Hudson, New York: World Book Co., 1959. Pp. 420.

This is the most significant book of curricular readings since the volume published by Caswell and Campbell during the 1930's. READINGS IN EDUCATION, edited by Arthur Foff and Jean D. Grambs is aimed less at curriculum than at the broader field of teacher education.

A great many important articles in curriculum have appeared during the last decade. Unfortunately, many of them are hidden among a vast underbrush of less valuable references and may be lost to all but the most persistent or fortunate reader. The editors have obviously searched through a sea of material in making their selections.

The name index (over 300 authors), as well as the more limited number quoted at length, forms a Who's Who of curricular writers. The reader will no doubt quibble over some selections, especially if the authors omitted his favorite, but in the classic words from *South Pacific*, "Be thankful for the things they've got."

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THE GESELL INSTITUTE PARTY BOOK

By Frances L. Ilg, Louise Bates Ames,
 Evelyn W. Goodenough, Irene B. Andresen.
 New York: Harper & Bros., 49 E. 33d St.,
 1959. Pp. 115. \$2.95. Parents and teachers

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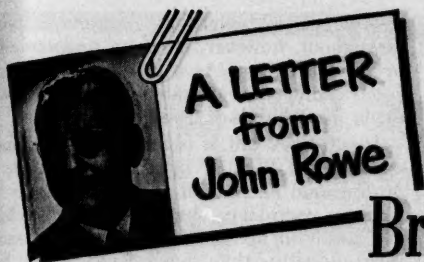
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TEACHING ART TO CHILDREN. By Blanche Jefferson. Boston: Allyn & Bacon, Inc., 150 Tremont St., 1959. Pp. 294. \$6.75.

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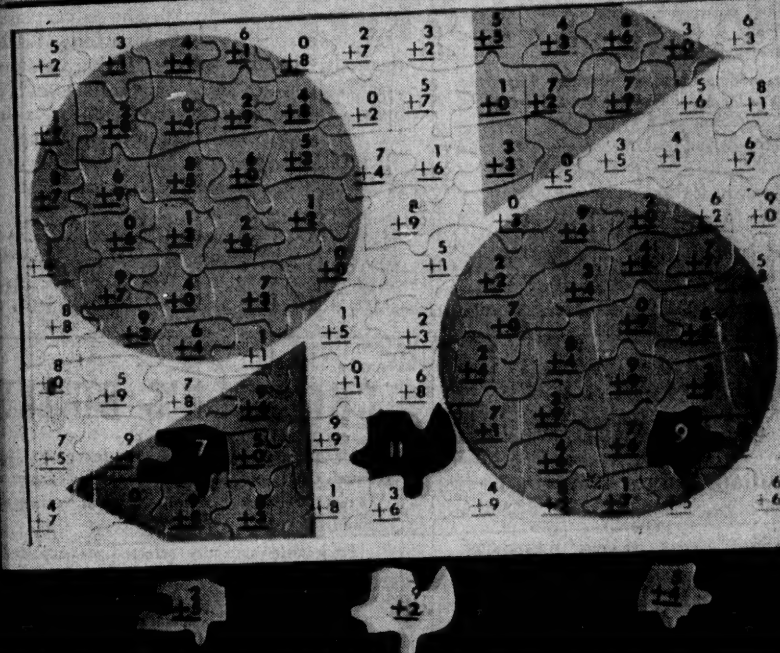
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art in elementary education.

This publication should meet with wide acceptance by practicing art teachers of young children. Written by Blanche Jefferson, a person who recognizes the discrepancy between theory and practice, it provides a guide which should bridge the persistent gap between the teachers' training and their actual practice.

The one hundred and twenty black and white and colored illustrations are selective and yet comprehensive. They depict the quality of art of children from the preschool age through the preadolescent. The author gives special attention to the advantages of creative expression, the various teaching methods, the role of the teacher, children's art, evaluation, and competitions and contests. At the end of the book is a brief but practical bibliography.—Reviewed by MICHAEL F. ANDREWS, *Dual Professor of Art & Education, Syracuse University, N. Y.*

CREATIVE PLAYGROUNDS AND RECREATION CENTERS. By Alfred Ledermann and Alfred Trachsel. New York 36: Frederick A. Praeger, Inc., Publishers, 15 W. 47th

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St., 1959. Pp. 175. \$12.50. A delightful, inspirational and useful book that will make the reader look at children and their environment through wiser eyes! Using material from twelve countries, the authors show that ingenuity, creativity and understanding of children make it possible to design play centers that can enrich the lives of boys and girls no matter where they live. Some of the equipment shown is too elaborate and sophisticated, but this does not detract from the book. The layouts and pictures are excellent. As the reader "travels" to various spots in the United States, Japan, India, Sweden, Denmark, Switzerland, Holland, Germany, Italy, France, England and Brazil, he gains an appreciation of the importance of designing new areas and redesigning old sites to the needs of children. He sees use made of sand, water, trees and rocks. He sees equipment designed to build strength and courage, to stir the imagination, to encourage creativity and even to enable children to sit and dream. He sees boys and girls playing in wide open spaces and in narrow city streets. He cannot help but see new possibilities in old play centers! —Reviewed by ELSA SCHNEIDER, Consultant, Health, Physical Education, Recreation and Safety, Office of Education, Department of HEW, Washington, D. C.

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Among the Magazines

Editor, LUCILE LINDBERG

Magazines and Newspapers for Children

Parents and teachers are engaged in a continuous search for stimulating and intriguing reading materials for children. Despite the fact that many have not yet recognized the value of children's magazines and newspapers, they have gained in popularity during the past four or five years and the circulations of many periodicals have increased rapidly.

At their best these magazines and newspapers give children an opportunity to know the current work of good authors and illustrators. They help to extend and deepen interests. A child who does not pick up a book voluntarily will often read several articles or stories from a magazine. Magazine and newspaper reading is an important part of our culture and enriches living at any level. Children become more readily a part of this as they have their own.

Frequently adults do not have the time or resources to help children with their hobbies so they study a periodical which gives suggestions for further pursuit of interests. The many short articles make them a "natural" for browsing. Because they are published so frequently they are a resource for current topics and furnish a means for keeping alert to latest developments.

Children like to receive mail so periodicals have a very personal appeal. Because they do not have the permanence of a book, writers often permit a spontaneous touch in their writing which children find exciting. When weekly newspapers which are used in classrooms are treated as resources to which children can turn or as additional materials for which they can reach during reading time, many teachers have found that their delivery to the classroom is likely to be more eagerly awaited than when they are used as formal text materials.

Most children's periodicals fall far short of reaching the standards we would hope for but many of their editors are aiming high and steady improvement has resulted.

For the convenience of the reader periodicals are listed here in three categories: those to which children will wish *personal subscriptions*, those for *browsing table use* which are mainly concerned with some special interest, those for *general classroom use*.

Probably all of the periodicals could be placed on more than one list. Certainly all to which children may wish to subscribe would be appropriate for browsing table use, and according to their own particular interests certain children will prefer personal subscriptions be those listed for the browsing table. Weekly newspapers or magazines which are delivered in quantities to the classroom during the school year often have summer editions to which children can subscribe.

Periodicals for which children may wish individual subscriptions:

AMERICAN GIRL, THE. Published monthly by Girl Scouts of the U.S.A., 155 East 44th St., New York 17, N.Y., \$3. Girls (ages 10-17). Contains articles on grooming, cooking, nature, arts and crafts. Stories uphold high ideals and are interesting to older girls.

BOY'S LIFE. Published monthly by the Boy Scouts of America, New Brunswick, N.J., \$3. Boys (ages 10-17). Stories portray dramatic situations in the lives of outstanding men. Articles give information on stamps, nature study, hiking, handicrafts and other hobbies.

CALLING ALL GIRLS. Published monthly (except June-August) by Parents' Institute of Parents' Magazine, 52 Vanderbilt Ave., New York 17, N.Y., \$3.50. Girls (ages 7-14). Contains information on fashions, games, educational comics, personality, etiquette, cooking.

CHILD LIFE. Published monthly at 10 Federal St., Boston 10, Mass., \$3. (Ages 3-9). Contains stories, poems, puzzles, things to do. Print is large and clear, easily read.

CHILDREN'S FRIEND, THE. Published monthly by Primary Assoc. of Church of Jesus Christ of Latter Day Saints, 40 N. Main St., Salt Lake City 11, Utah, \$2.50. Contains stories, poems, articles which hold the interest of many boys and girls.

CURRENT SCIENCE AND AVIATION. Published weekly (except July-August) by American Education Publications, 1250 Fairwood Ave., Columbus 16, Ohio, \$1.40. Brings current information on progress being made in many fields of science.

HIGHLIGHTS FOR CHILDREN. Published monthly (except June-August) at 37 East

Long St., Columbus 15, Ohio, \$5. (Ages 2-12). Contains stories and features intended to stimulate thinking. There is a wide variety of biographical materials for older children. An attempt is made throughout to develop positive ideas concerning race. This magazine can be used effectively in both home and school.

HUMPTY DUMPTY'S MAGAZINE. Published monthly (except June-August) by the Parents' Magazine Press, Inc., 52 Vanderbilt Ave., New York 17, N.Y., \$3 (Ages 3-7). High standards are maintained in stories to be read to children. Easy to read stories with a plot are included. The Things-to-Do column is popular with young readers. It is printed on heavy light green paper to make it easier for the eyes.

JACK AND JILL. Published monthly by Curtis Publishing Co., Independence Square, Philadelphia, Pa., \$2.50. (Ages 3-10). This magazine is carefully planned for a wide span of ages, one section being for older children and another for younger ones which makes it good for family use. Poems, stories, puzzles are included. Articles on science are especially fine.

SCIENCE WORLD. Published bi-weekly (except June-August) with the official cooperation of the National Science Teachers Association by Scholastic Magazines, 33 West 42d St., New York 36, N.Y., \$1.50. Articles are accurately written with the interests of boys and girls in mind, dealing with scientific advances in biological and physical sciences. Special science projects are included.

WALT DISNEY'S MAGAZINE. Published bi-monthly at 500 South Buena Vista St., Burbank, Calif., \$2.50. Contains stories, articles and many illustrations.

WEE WISDOM. Published monthly by Unity School of Christianity, Lee's Summit, Mo., \$2. (Ages 6-11). Contains poems and many suggested activities. Braille subscription sent free to the blind who can read Grade II material.

YOUNG AMERICANS. Published monthly (except July-August) by Strong Publications, Inc., 1399 Grand Central P.O., New York 17, N.Y., \$4 (Ages 10-14). Rather sophisticated in format and content with streamlined art work. Articles on science, history, sports, hobbies have proved to be of general interest to many children.

Periodicals for the browsing table:

AMERICAN JUNIOR RED CROSS NEWS. Published monthly (October-May) by Junior Red Cross, American Red Cross, Washington, D. C., \$1 per classroom. Stories with emphasis on countries around the world are scaled to children's interests. Emphasis is placed on service to others. Print is large and clear. This magazine has maintained a high quality consistently for many years.

ANIMAL KINGDOM. Published bi-monthly by New York Zoological Society, 30 East 40th St., New York 16, N.Y., \$3.50. While this magazine is written for adults, children will enjoy the fine pictures and be able to read many of the articles.

ARIZONA HIGHWAYS. Published monthly by Arizona Highway Dept., Phoenix, Arizona, \$3.50. An adult magazine whose vivid pictures and thoughtful articles make it a welcome resource in upper grade classrooms.

AUDUBON. Published bi-monthly by National Audubon Society, 1130 Fifth Ave., New York 28, N.Y., \$5. Pictures and information attractively arranged to awaken and deepen interest in birds.

BEAVER, THE. Published quarterly by Hudson Bay Company, Winnipeg, Canada, \$2. Excellent pictures of life and activity in the Canadian North both past and present. Special emphasis is given to conservation.

CANADIAN AUDUBON. Published five times a year by Audubon Society of Canada, 181 Jarvis St., Toronto 20, Canada, \$3. Excellent pictures and articles for those with a special interest in birds.

GEOGRAPHIC SCHOOL BULLETINS. Published weekly (except June-September) by National Geographic Society, 1146 16th St., N.W., Washington, D. C., 75¢. (Elementary and Junior High Grades.) Wonderful photography. A good resource for geography and social studies classes.

JUNIOR NATURAL HISTORY. Published monthly by American Museum of Natural History, Central Park West at 79th St., New York 24, N.Y., \$1.50. (Ages 8-12). Authentic and accurate pictures and information.

MODEL AIRPLANE NEWS. Published monthly by Air Age, Inc., 551 Fifth Ave., New York 7, N.Y., \$3.50. Very specialized

treatment for those who already have considerable knowledge about model airplanes.

NATIONAL GEOGRAPHIC MAGAZINE. Published monthly by National Geographic Society, 16th and M Sts., N.W., Washington, D. C., \$8. Authentic pictures from many parts of the world are presented in a scholarly context.

NATURAL HISTORY, incorporating NATURE. Published by American Museum of Natural History, Central Park West at 79th St., New York 24, N.Y., \$5. Pictures of unusual beauty are combined with fascinating articles to show what is happening now and has happened in the past. Many popular features concerning microscopes, rocks and minerals, photography and conservation news which were formerly carried in *Nature Magazine* have now been added between these covers. This is exciting reading for older children even though it is written for adults.

POPULAR MECHANICS. Published monthly at 200 East Ontario St., Chicago 11, Ill., \$3.50. Many illustrations of things about which boys seem to have a special concern.

READ MAGAZINE. Published semi-monthly (except June-August) by American Education Publications, 1250 Fairwood Ave., Columbus 16, Ohio, \$1.75. Presents many interesting stories for older boys and girls.

SCIENCE NEWSLETTER. Published weekly by Science Service, 1719 N St., N.W., Washington, D. C., \$5.50. Up-to-the-minute information on many topics.

SCIENTIFIC AMERICAN. Published monthly at 415 Madison Ave., New York 17, N.Y., \$6. While this is for adult reading there are many articles which older boys and girls can use.

SKY AND TELESCOPE. Published monthly by Sky Publishing Corp., Harvard College Observatory, 60 Garden St., Cambridge, Mass., \$5. Very advanced information which will appeal to boys and girls who have a special interest in astronomy.

TRI COLOR. Published bi-monthly in Spanish by the Ministry of Education, Caracas, Venezuela. Stories of the history and culture of the country. Many highly colored illustrations. Will be of interest to those who have learned to read Spanish.

YOUNG KEYBOARD, JR. Published monthly (except June-September) at New Haven, Conn., group subscription rates only, 5 or more at 55¢ each. Helpful to those who have a special interest in music.

Periodicals for general classroom use:

MY WEEKLY READER. Published weekly (except June-September) by American Education Publications, 1250 Fairwood Ave., Columbus 16, Ohio. In quantities of five or more 50¢. Six of the editions are: Picture Reader for Grade 1, News Reader for Grade 2, News Story for Grade 3, News Parade for Grade 4, World Parade for Grade 5, News Report for Grade 6. Although there is also an edition for five-year-olds (Surprise for Kindergarten), we do not recommend the use of a weekly newspaper for this age. Summer editions are: My Weekly Reader Playtime, My Weekly Reader Parade, My Weekly Reader Cruise. Each issued weekly (June-August) 50¢ in lots of five or more. Material is intended to stimulate interest in and knowledge of current events and provide enrichment materials for classroom projects. The Science Supplement furnishes helpful information which answers many questions raised by boys and girls.

EXPLORER. Grades 3, 4, 5—8-12 pages.
NEWS TIME. Grades 4, 5, 6—8-12 pages.
JUNIOR SCHOLASTIC. Grades 6, 7, 8—20-40 pages. Published weekly (except June-August) by Scholastic Magazines, 33 West 42d St., New York 36, N.Y. In lots of 5 or more 80¢ per year. Single subscriptions \$1.50. Summer Time published five times during the summer months. Each magazine has news, stories and feature articles. There is a weekly science page. *Explorer* and *News Time* have four page monthly supplements which give a deeper treatment of carefully selected subjects than is ordinarily found in children's magazines.

OUR LITTLE MESSENGER. 4 pages.
JUNIOR CATHOLIC MESSENGER. 12 pages.

YOUNG CATHOLIC MESSENGER. 12 pages. Published monthly (except June-August) by George A. Plim, Publisher, 38 West Fifth St., Dayton, Ohio, \$1.20, \$1.50, \$1.75, respectively. These periodicals include material in many curriculum areas as well as news features.

YOUNG CITIZEN. Published weekly (except June-August) by Civic Education Service, Inc., 1733 K St., N.W., Washington 6, D.C. In quantities 80¢. Includes supplementary materials for classroom use.

The Editor of this column is sorry that space does not permit the inclusion of reviews of other fine magazines such as those published by the historical societies in several states and by large corporations. This is by no means a comprehensive list of all that is available and each teacher must be watching for others which will serve his own purposes as well as or better than these.

If you wish more information about children's periodicals you can consult the sections on magazines in the books and pamphlets listed below. They are standard reference tools in most libraries.

N. W. AYER and SONS DIRECTORY OF NEWSPAPERS AND PERIODICALS, 1959, 91st YEARBOOK. Published at West Washington Square, Philadelphia 6, Pa.

BASIC BOOK COLLECTION FOR ELEMENTARY GRADES. The American Library Association, 50 Huron St., Chicago, 1956.

LITERARY MARKET PLACE, 1959-60. The Business Directory of American Book Publishers, R. R. Bowker, New York.

MAGAZINES FOR SCHOOL LIBRARIANS. Revised Edition by Laura Katherine Merlin. H. W. Wilson Company, 950 University Ave., New York 52, N. Y., 1950.

PERIODICALS FOR BOYS AND GIRLS. By Lavinia G. Dobler, Librarian, Scholastic Magazines, Inc., 33 West 42d St., New York 36, N.Y.

SUBJECT INDEX TO CHILDREN'S MAGAZINES. Meribah Hazen, 301 Palomina Lane, Madison 5, Wis.

ULRICH'S PERIODICALS DIRECTORY. Ninth Edition. Eileen C. Graves, R. R. Bowker, New York, 1959.

The Editor of this column wishes to thank Lavinia G. Dobler and Mary Harbage of Scholastic Magazines, for making available their fine library of hundreds of children's magazines.

The column Editor takes full responsibility for the selections made and the comments concerning them.

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NEXT MONTH

March: *Work and Play*

"What did you *do* today?" parents ask their children when they come home from school. "We played." "Played? Didn't you do any *work*?" (You know the usual inflection of voices if you are going to role-play this scene.)

Ruth Cornelius, St. Louis Public Schools, writes the editorial as a modern parable entitled, "What Did You Do Today? We Played."

Glenn R. Hawkes, Iowa State University, Ames, reminds us that "... each day in its own cycle must give us the rhythm of work, play and rest. We must not lose sight of the *how* of learning when we are re-thinking the *what* of learning. . . . In our frenzy to revamp the schools so that we can keep pace with Russia, is there not a real danger that *we will lose much of the progress* we have made to foster the over-all development of the child?"

"What are good play materials?" asks Rowena Shoemaker, Play Schools Association, New York, and then gives us criteria for selecting play materials.

Violet Tallmon, Stanislaus County Schools, California, heads a team who does a study in the classroom on "What Activities Give Satisfaction to Children."

A group of mothers discuss what is meant by "developing responsibility in children." Is it doing chores? Constance Carr McCutcheon, Eagle Grove, Iowa, writes about their discussion and their conclusions.

"Knowledge Gained from Television" is written by Dorothy Reese Montgomery, Carbondale Public Schools, Illinois.

BOOK ABOUT CHILDREN FOR ADULTS

A BOOK OF ANECDOTES ABOUT CHILDREN, BY children, *for adults* is an ACEI project. Will you help us to collect these stories? Will you also invite parents to contribute? We want the anecdotes to be from the lips of children because we believe *a book of children's sayings with interpretations would be of great value to adults*. Such a book's success will depend on the quality of anecdotes collected.

Such a book's success will also aid the Association, for all royalties on the book will be contributed to the ACEI Building Fund.

How Can You Help?

1. *Listen to what the children say.* When you hear a revealing anecdote, *write it down quickly, using the child's language.* Add the child's age, sex and pertinent information.

2. *Get others*—teachers and parents—to help you collect anecdotes.

3. *Make it easy for others to contribute* by having an anecdote party with a tape recorder on hand. Let "them" talk to the machine; later, type the stories.

4. *Send anecdotes to:* Christine Heinig, 1634 Eye Street, N. W., Washington 6, D. C.

5. *Do it now!* This is a request to all ACEI members and their friends.

This is not a new project. In the past year a number of anecdotes have been sent in. We

learned that we will need a great many anecdotes in order to select enough to illustrate the various aspects of child development and the way in which children learn.

SPECIAL STUDENT GROUP SUBSCRIPTION OFFER

Students are offered a special subscription rate to CHILDHOOD EDUCATION, ACEI's official magazine. The magazine, published September through May, is offered to groups of ten or more students at the rate of 30¢ per copy per student.

Students need not be members of an ACE Branch to take advantage of this special offer.

Any number of monthly issues in sequence may be ordered (back issues will be sent only if available). Orders must be for the same number of copies of each issue. All magazines are mailed as issued in bulk to one address and payment must accompany the order.

Order blanks for this special student subscription offer are available at:

Association for Childhood Education
International

1200 15th Street, N.W., Room 306
Washington 5, D. C.

Over the Editor's Desk

Dear Readers:

When the National Kindergarten Association—a group serving interests of kindergarten age children—displayed paintings and drawings of five-year-olds, John H. Niemeyer, president of that organization and a member of CHILDHOOD EDUCATION's Editorial Board, wrote about the five-year-old. "What is a five-year-old?" he was asked. Here is his answer:

"A five-year-old calls himself 'big'—and he is. His body has stretched out, lengthened, until he has no toddler roundness left.

"He runs to, jumps at, climbs toward, a new world—his to conquer with a new competence reflecting the love and respect of the people closest to him. This competence comes from a developing body and mind, and from the things he now knows. And he knows so much! He can talk about seeds and airplanes, medicine and pulleys, babies and steam shovels.

"Secure in his increasing competence, the five-year-old welcomes new experiences. Perhaps the biggest is moving from the family group into a wider circle of friends, schoolmates, other adults, where he is more and more a person in his own right.

"But, as he makes this outward move, he is not always successful. He is big, but not as big as an adult. He knows a lot, but much of the world is as unintelligible to him as the



"... sometimes his imagination outstrips his skill."

signs he cannot read. He is sturdy, but his sturdiness may turn to tears, or blows, when he is faced with living and working with other people. He is learning to handle materials, but sometimes his imagination outstrips his skill, and he destroys his work in frustration.

"It is the task of adults who work with him to teach and encourage. He will still make mistakes; he will be frustrated, but if there is respect for his capacities, he will learn, and grow.

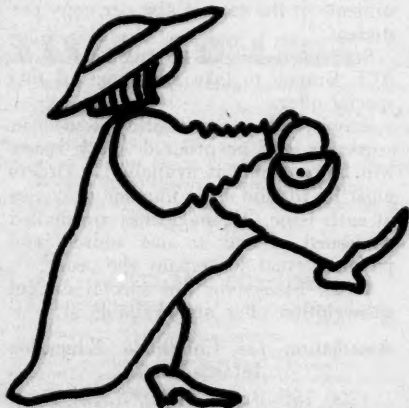
"With paints, blocks, woodworking, and paper and paste, the five-year-old works with zest and ability. 'Look at the department store I built!' 'Look at my pictures!' His work is more literal, more representational than when he was younger, but scale and accuracy still give way before a free-wheeling imagination.

"And as we see in his pictures, every day he is discovering more and more about his exciting new world, and gaining skill to show it to us through fresh, young eyes."

Kindergarten teachers who are always searching for materials to use at parent meetings might base a meeting on children's paintings and make good use of John Niemeyer's answer to "What is a five-year-old?"

Sincerely,

Margaret Macmurray



Drawings by Jannette Spitzer

ACEI: What It Is . . . What It Does

THE ASSOCIATION FOR CHILDHOOD EDUCATION International, founded in 1892, is a non-profit professional organization of more than 80,000 persons concerned with the education and well-being of children two to twelve years of age. Members are located throughout the United States and other countries and include teachers, parents, community workers and others.

Purposes

To work for the education and well-being of children

To promote desirable conditions, programs and practices in the schools, nursery through elementary

To raise the standard of preparation and to encourage continued professional growth of teachers and leaders in this field

To bring into active cooperation all groups concerned with children in the school, the home and the community

To inform the public of the needs of children and how the school program must be adjusted to fit those needs.

To achieve these purposes, ACEI is guided by a dynamic philosophy of education which is flexible and responsive to human needs in a changing society.

ACEI functions through: individuals who participate in this unified movement for children; branch, state and province association programs; committees and consultants who study and report on current problems; annual study conference planned to help those who work with children; information service to members and others; CHILDHOOD EDUCATION, a journal for those concerned with children; bulletins related to the education and well-being of children; cooperation with other organizations.

Membership

International: An international member pays annual dues and receives a subscription to CHILDHOOD EDUCATION, the *Yearbook*, two current membership service bulletins, and individual information service from Headquarters.

Comprehensive Order: By paying an additional \$2 per year under what is known as a

"Comprehensive Order," international members receive *all* ACEI publications issued in current year.

Branch: A branch member pays dues to a local group, has access to the *Yearbook*, bulletins and *Branch Exchange* (mailed to officers), is entitled to subscription rate of \$4.25 to CHILDHOOD EDUCATION (rate to non-members \$4.50), and receives individual information service from Headquarters.

Publications

ACEI publishes this monthly journal, CHILDHOOD EDUCATION (September through May), and bulletins useful to those concerned with children two to twelve years of age. (See bulletins listed on back cover.)

Annual Study Conference

The 1960 ACEI Study Conference will be held in Cleveland, Ohio, April 17-22. "For Every Child—All That He Is Capable of Becoming" has been selected as the theme.

The Association Holds Membership in

American Council on Education
Council on Cooperation in Teacher Education (U.S.A.)
Educational Press Association of America
New Education Fellowship (International)
Society for Research in Child Development (U.S.A.)
Women's Joint Congressional Committee (U.S.A.)
Youth Conservation Clearing House (U.S.A.)

The Association Cooperates with

American Association of University Women
American Home Economics Association
American Library Association
Division of Libraries for Children and Young People
American Association of School Librarians
Australian Pre-School Association
Children's Book Council, Inc.
Delta Phi Upsilon (U.S.A.)
Department of Health, Education and Welfare (U.S.A.)
Children's Bureau
Office of Education
Joint Conference on Children and Youth
National Association for Nursery Education (U.S.A.)
National Congress of Parents and Teachers (U.S.A.)
National Education Association (U.S.A.)
Nursery School Association of Great Britain
Ontario Council for Childhood Education (Canada)
Philippines Association for Childhood Education

Do YOU use these ACEI publications?

Bulletins

All Children Have Gifts—100: Guide lines for seeking resources within every child—scientific, technical, social, academic; classroom examples. 32p. 75¢.

Arithmetic—Children Use It!—94: Arithmetic activities children 4-11 experience; ways home and school supplement each other; arithmetic ideas in functional settings and problem situations. 56p. 75¢.

Art for Children's Growing—64: Value of the arts, developmental characteristics, climate for expression, experimentation, evaluation of growth. 48p. 75¢.

Bibliography of Books for Children—37: Selected list—annotated, classified; priced; age levels. 125p. \$1.50. Revised every two years.

Children and TV—Making the Most of It—93: Positive and constructive approach to television and family living; varied anecdotes of family solutions to TV. 40p. 75¢.

Children Can Make It—Experiences in the World of Materials—28: Things children can make based on sound philosophy—furniture, working models, toys, musical instruments; illustrated. 56p. 75¢.

Children's Books—for \$1.25 or Less—36: Complete classified list of inexpensive, approved books. 36p. 75¢. Revised every two years.

Children's Views of Themselves—104: Anecdotes show: role of self-estimates in behavior, how self-concepts come about, how adults can estimate children's self-concepts. How adults can help. 36p. 75¢.

Discipline—99: Why children act as they do; ways of working toward self-discipline; tips for beginning teachers on bridging gap between theory and practice. For parents, teachers, students. 36p. 75¢.

Equipment and Supplies—39: Lists of materials for nursery, kindergarden, primary, intermediate; classified lists of tested and approved products, age levels, manufacturers; index. 100p. \$1.50. Revised every two years.

How Do Your Children Grow?—103: Child growth and development facts illustrated with home, school, community examples; continuity in learning. 32p. 75¢.

How Good Is Our Kindergarten?—65: Guide lines for education of 5-year-olds; standards for judging good kindergarten; based on child growth and development research. By Lorraine Sherer. 36p. 75¢.

Learning a New Language—101: Meaning of learning language different from that of home; dual language as an asset; suggestions for teaching non-English-speaking children; classroom photos. 32p. 75¢.

More About Reading—29: Articles from ACEI publications on individualized reading, self-selection; focus on base broader than traditional one. 32p. 50¢.

Music for Children's Living—96: Music experiences that contribute to development of children

2-12; singing, body movement and dramatization; listening, creating original music. 48p. 75¢.

Reading—98: Individual differences; need for varied experiences, materials; teaching techniques in skills; how to help children read for meaning, information, pleasure; self-selection. 32p. 75¢.

Science for Children and Teachers—91: Describes kind of science program children need; suggestions on equipment and use of materials. By Herbert Zimmerman. 56p. 75¢.

Social Studies for Children—97: Planning and carrying out social studies program in kindergarten, primary, intermediate; theory and anecdotes. 40p. 75¢.

Songs Children Like—Folk Songs from Many Lands—63: Seventy-one songs of out-of-doors, fun, action, seasons. 48p. 75¢.

Space, Arrangement, Beauty in School—102: Flexible room arrangement in nursery, kindergarten, elementary; photos of space-savers, interest centers, beauty; illustrated guide for making bulletin boards, displays; references. 52p. \$1.

What Are Kindergartens For?—A: What 5-year-olds need; what they are ready and not ready to learn; wholesome, challenging activities; purposes of and need for more kindergartens. References. 8p. One free; 25 for \$1.

When Children Write—95: How to help children improve in written communication; relationship of maturation to writing; what and how of skills. 40p. 75¢.

Portfolios

Creating with Materials for Work and Play Portfolio—5: Uses of clay, paints, paper, blocks, puppets, wood, toys, directions for making costumes, musical instruments, flannel board, bulletin boards; references. 12 leaflets. 75¢.

Intermediate Portfolio—4: School experiences of 9's to 12's, grouping, creative dramatics, reasoning and arithmetic, speaking and writing skills, science, making records and reports. 12 leaflets. 75¢.

Kindergarten Teachers Portfolio—2: Program, what 4- and 5-year-olds are like, science experiences, music, dramatic play. 12 leaflets. 75¢.

Nursery School Portfolio—1: Pressing problems of nursery school organization and program, emotional needs, housing, records and reports, cooperatives, science, music. 12 leaflets. 75¢.

Primary School Portfolio—3: Evaluation, work period, discipline, beginning reading, creative experiences, parent-teacher cooperation, references. 12 leaflets. 75¢.

Watch for this bulletin:

When Children Move—From School to School.
Coming off press soon!

Order from:

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